



Giuseppe Verdi

# IL TROVATORE

Opera completa  
per canto e pianoforte

Vocal score

RICORDI





# Giuseppe Verdi

## Il trovatore

**Dramma in quattro parti**

**Libretto**  
**di Salvatore Cammarano**

***Dramma in four parts***

**Libretto**  
**by Salvatore Cammarano**

**English translation**  
**by Charles Jefferys**

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**RICORDI**

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## Riassunto del libretto

**Parte I.** Ferrando, anziano armigero del Conte di Luna, racconta ai Familiari la strana vicenda accaduta al vecchio Conte, padre di due figli, vent'anni prima: una mattina, vicino alla culla del secondogenito, la nutrice coglie una zingara fare un sortilegio all'infante. Alle grida la zingara fugge, ma il bambino cade in preda a una febbre che lo consuma. La zingara viene condannata al rogo ma sua figlia compie una terribile vendetta: rapisce il fanciullo ammalato e, dopo pochi giorni, vengono ritrovate le ossa semicarbonizzate di un bambino nel luogo del rogo della strega. Il vecchio Conte di Luna non crede alla morte del figlio e incarica il suo primogenito di cercare il fratello. Intanto, nei giardini del palazzo dell'Aliaferia, Leonora racconta a Ines, l'ancella, di aver incontrato un misterioso cavaliere in un torneo, di averne perso le tracce e di essersene innamorata dopo averlo sentito cantare sotto il suo balcone nelle vesti di trovatore. Sopraggiunge il Conte di Luna che, innamorato di Leonora, sta per dirigersi verso di lei quando ode il canto del rivale: Leonora accorre, il Conte li scopre e riconosce, nel trovatore Manrico, un seguace di Urgel, pretendente al trono d'Aragona. I due si sfidano a duello.

**Parte II.** All'alba, in un luogo deserto sui monti di Biscaglia, la zingara Azucena, contornata da altri zingari, canta una canzone ispirata alla tragica morte della madre sul rogo. Rimasta sola con il figlio Manrico, ancora sofferente per le ferite riportate in uno scontro con gli uomini del Conte di Luna, Azucena ricorda la scena del rogo alla quale ha assistito con il figlio tra le braccia, e rievoca il grido della madre che chiede vendetta. Di tale vendetta riemergono, nel racconto della delirante Azucena, le immagini: il rapimento del figlio del Conte, il convulso sospingere il bambino nel fuoco e poi, l'atroce consapevolezza di aver gettato nel fuoco il proprio figlio anziché quello del Conte. Manrico chiede allora stupefatto se lui non è il figlio di Azucena e si interroga sulla propria identità; la zingara lo rassicura: è il dolore di quel ricordo a farla favellare senza senso. Sopraggiunge un messo che dice che Leonora, accolta la falsa notizia della morte di Manrico, sta per entrare in convento. Manrico parte per raggiungere la sua amata ma anche il Conte si prepara a rapire Leonora mentre si avvia verso il convento. Manrico ha la meglio sul Conte e si allontana con Leonora.

**Parte III.** Nell'accampamento del Conte di Luna i guerrieri si apprestano all'attacco di Castellor, dove si sono rifugiati Manrico e Leonora. Improvvisamente un gruppo di soldati trascina Azucena imprigionata: Ferrando riconosce in lei la zingara assassina. Azucena si lascia sfuggire di essere la madre di Manrico: il Conte esulta e la condanna al rogo. Intanto, a Castellor, Manrico e Leonora stanno per sposarsi quando giunge la notizia della cattura di Azucena e della sua condanna al rogo. Manrico svela a Leonora di essere figlio della zingara e, con i suoi uomini, si lancia in battaglia per liberare Azucena.

**Parte IV.** Manrico è sconfitto e imprigionato, con Azucena, in una torre del palazzo dell'Aliaferia. Leonora, disperata, sente le sue dolenti parole, mentre si odono gli accenti di un Miserere: all'alba Azucena sarà gettata al rogo e Manrico decapitato. Leonora si getta ai piedi del Conte dicendosi disposta a sposarlo in cambio della libertà per Manrico, mentre segretamente beve un veleno. Giunge al carcere comunicando a Manrico che è libero ma questi, compreso a quale prezzo, maledice la donna. Giunge il Conte che, compreso l'inganno di Leonora, consegna Manrico ai suoi carnefici, mostrando poi ad Azucena il corposenza vita di Manrico. A tale vista Azucena rivela al Conte che Manrico era suo fratello: la vendetta è compiuta.



# Synopsis of the libretto

**Part I.** It is evening at the Aliaferia palace in Aragon. Ferrando, an officer in service to the Count de Luna, narrates a strange tale to the guards on watch for a mysterious troubadour who rivals the Count's affections for the Lady Leonora. One morning many years earlier, the nursemaid of the old Count's younger son discovered a gypsy woman gazing over the child in his crib. Her scream of horror brought the servants running and they drove the gypsy away; but the infant soon fell victim to a raging fever, and the gypsy was captured and burned at the stake for sorcery. In revenge, her daughter kidnapped the child, and soon after the half-charred bones of an infant were discovered in the same spot where the gypsy had been burned. Refusing to believe it was his missing child, the dying father charged his elder son, the present Count de Luna, to continue to seek his brother. Meanwhile, in the palace gardens Leonora confides to her attendant Ines that she longs for the return of an unidentified dark knight who conquered her heart when once he appeared to her as a tender troubadour. The Count approaches but stops at the distant sound of the troubadour's voice. When Leonora mistakes him in the darkness for her beloved, the two jealous men confront each other. Apprised that his hated rival is none other than Manrico – an outlaw fighting for the cause of Urgel, who aspires to the contested throne of Aragon – the Count challenges him to a duel, and the scene closes as they exit with swords drawn.

**Part II.** Dawn breaks over a deserted area of the Biscay mountains. Azucena, surrounded by her fellow gypsies, sings of a wretched woman burned at the stake, recalling the death of her mother. The others depart for the valley, leaving her with her son Manrico, victorious over the Count (whom he inexplicably spared) but wounded in subsequent battle with the Count's soldiers. Azucena resumes her story: how she suffered, with her infant in her arms, as she watched her mother burn in this very spot and heard her agonized plea for revenge; how she kidnapped the old Count's son and dragged him to the fire where her mother had died; how delirium deafened her to his piteous cries as she threw him onto the flames, only to discover that it was her own child she had murdered instead. Astonished, Manrico surmises that he is therefore not her son, but she hastily corrects her lapsus as foolish babbling provoked by grief. A messenger brings news that Leonora, falsely informed of Manrico's death, is about to retire into a convent. He rushes to prevent this, only to find the Count prepared to abduct her before she reaches the cloister. Manrico nonetheless prevails and the lovers flee to Castellor.

**Part III.** The Count de Luna and his men are encamped before Castellor, planning their assault, when sentries bring in a gypsy caught loitering about the area. Ferrando recognizes Azucena despite the passing of fifteen years, and when the Count further discovers she is the mother of Manrico he exults at his good fortune and condemns her to burn at the stake. Meanwhile at Castellor Manrico and Leonora are about to be married; but word of Azucena's capture forces Manrico to depart immediately with his men to free her.

**Part IV.** Manrico has been defeated and is imprisoned with Azucena in a tower of the Aliaferia palace. At sunrise Azucena will be burned and Manrico beheaded. Leonora lingers outside in the night, anguished by the sounds of mournful chant mixed with his sorrowful evocation of her image as he bids her farewell. She throws herself on the Count's mercy, convincing him to free Manrico in exchange for her promise of marriage. But when Manrico discovers the price of his freedom he refuses and curses her. Both men soon realize, however, that Leonora had secretly poisoned herself to preserve her honour, thus cheating the Count of his ill-gotten prize. With her death he sends Manrico to the scaffold. Forced by the Count to endure the vision of this execution, Azucena reveals that Manrico was in fact the Count's brother: her mother has been avenged.



# Zusammenfassung des Librettos

**Erster Teil.** Ferrando, ein alter Knappe des Conte di Luna, erzählt seiner Familie die seltsame Geschichte, die dem alten Conte, Vater zweier Söhne, vor zwanzig Jahren widerfahren ist: eines Morgens entdeckt die Amme an der Wiege seines zweiten Sohns eine Zigeunerin, die das Kind mit einem Zauber belegt. Auf das Geschrei der Amme hin ergreift die Zigeunerin die Flucht, doch das Kind wird von einem Fieber gepackt und langsam verzehrt. Die Zigeunerin wird zum Scheiterhaufen verurteilt, doch ihre Tochter übt furchtbare Rache: sie entführt das verzauberte Kind und nach einigen Tagen findet man die halbverkohlten Knochen eines Kindes, dort wo die Hexe verbrannt wurde. Der alte Conte di Luna glaubt nicht an den Tod seines Kindes und beauftragt seinen ersten Sohn, den Bruder zu suchen. In der Zwischenzeit erzählt Leonora in den Gärten des Palastes von Aliaferia ihrer Magd Ines, einen mysteriösen Ritter bei einem Turnier angetroffen zu haben, dessen Spuren sie jedoch verloren hat, und in den sie sich verliebt hat, nachdem sie ihn unter ihrem Balkon als Troubadour hat singen hören. Da kommt der Conte di Luna herbei, um Leonora, in die er verliebt ist, aufzusuchen, und hört den Gesang des Rivalen: Leonora eilt herbei, der Conte entdeckt sie und erkennt in dem Troubadour Manrico, ein Gefolgsmann von Urgel, Anwärter auf den Thron von Aragana. Die beiden fordern sich zum Duell heraus.

**Zweiter Teil.** Bei Sonnenaufgang, an einem abgelegenen Ort in den Bergen von Biscaglia, singt die Zigeunerin Azucena, umgeben von anderen Zigeunern, ein Lied über den tragischen Tod der Mutter auf dem Scheiterhaufen. Als sie allein bleibt mit ihrem Sohn Manrico, der noch an den Wunden leidet, die er sich bei einem Zusammenstoß mit den Männern des Conte zugezogen hat, erinnert sie sich der Szene des Scheiterhaufens, der sie mit ihrem Sohn in den Armen beigewohnt hat, und hört noch immer die Schreie der Mutter, die Rache fordert. Die Rache stellt sich in der Erzählung der delirierenden Azucena folgendermaßen dar: der Sohn des Conte wird entführt, man wirft das Kind hektisch in die Flammen, und dann die grausame Erkenntnis stattdessen den eigenen Sohn und nicht das Kind des Conte dem Verbrennungstod geweiht zu haben. Manrico fragt daraufhin erstaunt, ob er denn nicht der Sohn Azucenas sei und zweifelt an seiner Identität; die Zigeunerin beruhigt ihn: es ist der Schmerz der Erinnerung, der sie Dinge ohne Sinn reden lässt. Ein Bote trifft ein, der erzählt, dass Leonora nach der fälschlichen Nachricht von dem Tode Manricos nun einem Konvent betritt. Manrico macht sich auf den Weg, um die Geliebte zu erreichen, doch auch der Conte bereitet die Entführung Leonoras vor, während er sich dem Konvent nähert. Manrico ist schneller als der Conte und flüchtet mit Leonora.

**Dritter Teil.** In dem Feldlager des Conte di Luna bereiten die Soldaten den Angriff auf Castellor vor, wo sich Manrico und Leonora versteckt halten. Plötzlich bringt eine Gruppe Soldaten die Gefangene Azucena herbei: Ferrando erkennt in ihr die todesbringende Zigeunerin wieder. Azucena entfährt, dass sie die Mutter von Manrico ist: der Conte verurteilt sie schadenfroh zum Scheiterhaufen. In der Zwischenzeit haben Manrico und Leonora in Castellor beschlossen zu heiraten, als die Nachricht von der Gefangennahme Azucenas und ihrer Verurteilung zum Scheiterhaufen eintrifft. Manrico offenbart Leonora der Sohn der Zigeunerin zu sein und eilt mit seinen Männern in den Kampf, um Azucena zu befreien.

**Vierter Teil.** Manrico wurde besiegt und mit Azucena in einem Turm des Palastes von Aliaferia eingesperrt. Die verzweifelte Leonora hört seine leidenden Worte, während man leise eine Miserere vernimmt: bei Sonnenaufgang soll Azucena in die Flammen geworfen und Manrico enthauptet werden. Leonora wirft sich zu Füßen des Conte und erklärt sich bereit in zu heiraten, wenn er dafür Manrico in die Freiheit entlässt, doch heimlich trinkt sie unterdessen ein Gift. Sie gelangt zum Kerker, wo sie Manrico mitteilt, dass er nun frei ist, doch als dieser den Preis seiner Freiheit begreift, verflucht er die Frau. Der Conte kommt herbei und als er die Täuschung von Leonora begreift, überreicht er Manrico seinen Henker und zeigt Azucena daraufhin den leblosen Körper von Manrico. Bei seinem Anblick enthüllt Azucena dem Conte, dass Manrico sein Bruder war: die Rache ist vollzogen.



# Résumé du livret

**Partie I.** Ferrando, le vieux capitaine de la garde du Comte de Luna, raconte à son entourage l'étrange histoire qui advint au vieux Comte, père de deux enfants, il y a vingt ans de cela: un matin la nourrice surprend, à côté du berceau du cadet, une gitane en train de jeter un sort au nouveau-né. A ses cris la gitane s'enfuit, mais l'enfant tombe en proie à une fièvre qui le consume. La gitane est condamnée au bûcher, mais sa fille accomplit une vengeance terrible: elle enlève l'enfant victime du sortilège et, quelques jours après l'on retrouve les os à moitié carbonisés d'un enfant sur le lieu du bûcher de la sorcière. Le vieux Comte de Luna ne croit pas à la mort de son fils, et il charge son fils aîné de rechercher son frère. Pendant ce temps, dans les jardins du palais d'Aliaferia, Léonora raconte à Inès, la servante, qu'elle a rencontré un chevalier mystérieux dans un tournoi, qu'elle a perdu ses traces et qu'elle en est tombée amoureuse après l'avoir entendu en trouvère chanter sous son balcon. Entre le Comte de Luna qui, amoureux de Léonora, va se diriger vers elle quand il entend le chant de son rival: Léonora accourt, le Comte les découvre et reconnaît, dans le trouvère Manrico, un partisan d'Urgel, prétendant au trône d'Aragon. Les deux se défient en duel.

**Partie II.** A l'aube, dans un endroit désert sur les monts de Biscaye, la gitane Azucena, entourée d'autres gitans, chante une chanson inspirée de la mort tragique de sa mère sur le bûcher. Restée seule avec son fils Manrico, qui souffre encore des blessures subies lors d'un affrontement avec les hommes du Comte de Luna, Azucena rappelle la scène du bûcher à laquelle elle a assisté avec son fils dans les bras, et elle évoque le cri de sa mère demandant la vengeance. Dans le récit d'Azucena délirante reviennent les images de cette vengeance: l'enlèvement du fils du Comte, l'acte convulsif de pousser l'enfant dans le feu, et puis l'atroce conscience d'avoir jeté au feu son propre fils au lieu du fils du Comte. Stupéfait, Manrico demande alors s'il n'est pas vraiment le fils d'Azucena, et il s'interroge sur sa propre identité; la gitane le rassure: c'est la douleur de ce souvenir qui lui fait dire des paroles qui n'ont aucun sens. Un messenger arrive et dit que Léonora, ayant appris la fausse nouvelle que Manrico est mort, va entrer au couvent. Manrico part pour rejoindre sa bien-aimée, mais le Comte lui aussi se prépare pour enlever Léonora dans son voyage vers le couvent. Manrico l'emporte sur le Comte, et s'éloigne avec Léonora.

**Partie III.** Dans le camp du Comte de Luna, les soldats se préparent à attaquer Castellor, où Manrico et Léonora se sont réfugiés. Soudainement un groupe de soldats traînent Azucena prise: Ferrando la reconnaît comme la gitane assassine. Azucena laisse échapper qu'elle est la mère de Manrico: le Comte exulte et la condamne au bûcher. Entre-temps, à Castellor, Manrico et Léonora sont sur le point de se marier quand on apprend la nouvelle qu'Azucena a été prise et condamnée au bûcher. Manrico révèle à Léonora qu'il est le fils de la gitane, et avec ses hommes il part en bataille pour libérer Azucena.

**Partie IV.** Manrico est battu et emprisonné, avec Azucena, dans une tour du palais d'Aliaferia. Léonora, désespérée, écoute ses paroles douloureuses, tandis qu'on entend les accents d'un Miserere: à l'aube Azucena sera jetée au feu et Manrico sera décapité. Léonora se jette aux pieds du Comte et se déclare disposée à l'épouser en échange de la liberté de Manrico, tout en buvant secrètement un poison. Elle arrive à la prison et communique à Manrico qu'il est libre, mais celui-ci, ayant compris à quel prix, la maudit. Entre le Comte qui, ayant compris la tromperie de Léonora, livre Manrico à ses bourreaux, puis montre à Azucena le corps de Manrico privé de vie. A cette vue Azucena révèle au Comte que Manrico était son frère: la vengeance est accomplie.



## Personaggi

## Characters

IL CONTE DI LUNA

*baritono*

LEONORA

*soprano*

AZUCENA

*mezzosoprano*

MANRICO

*tenore*

FERRANDO

*basso*

INES

*soprano*

RUIZ

*tenore*

Un vecchio zingaro

*basso*

Un messo

*tenore*

Compagne di Leonora e religiose,  
familiari del Conte, uomini d'arme,  
zingari e zingare.

L'avvenimento ha luogo parte in Biscaglia,  
parte in Aragona.

Epoca dell'azione: il principio  
del secolo XV.

(L'argomento è tratto dal dramma  
omonimo di Antonio Gutiérrez.)

THE COUNT DE LUNA

*baritone*

LEONORA

*soprano*

AZUCENA

*mezzo-soprano*

MANRICO

*tenor*

FERRANDO

*bass*

INES

*soprano*

RUIZ

*tenor*

An Old Gipsy

*bass*

A Messenger

*tenor*

Leonora's Companions and Nuns,  
Count's Domestics, Soldiers,  
Gipsies.

The action take place first in Biscaglia,  
and afterwards in Aragona.

The period is the commencement  
of the 15th Century.

(The subject is based on the play  
of the same title by Antonio Gutiérrez.)

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# IL TROVATORE



BY  
G. VERDI

## ACT I.

### The Duel

Hall of the Palace of Aliaferia — on one side, a door leading to the chamber of the Count.

#### INTRODUCTION

*ALL.<sup>o</sup> ASSAI SOSTENUTO*

$\text{♩} = 88$

*p cres.*

*ff*

*pp*

*tr*

*3*

SCENE I. Ferrando and many servants of the Count stand near the door; some soldiers walk

*pp* *f*

at the back.

*dim.* *p*

*allarg. molto*

(to the servants, who are growing sleepy :)

FERRANDO

A - rouse ye! A-rouse ye!

All' er - ta! all' er - ta!

*pp* *ff a tempo*

REC.<sup>vo</sup>

*f*

Be watchful In sleep let not..... the Count sur-

Il Con-te n'è d'uopo atten - der vi - gi -



F. *- prise ye; He soon will pass this way; Un-der the lat-tice of his dear one's*  
*- lan-do; ed e - gli ta - lor, presso i ve - ro - ni del - la sua*

F. *cham-ber, The long lone hours of night he passes.*  
 Ten. *ca - ra, in - te - re pas - sa le not-ti.* *pp*

CHORUS

SERVANTS *Jealous*  
*Ge-lo -*

Bassi *Jealous*  
*Ge-lo -*

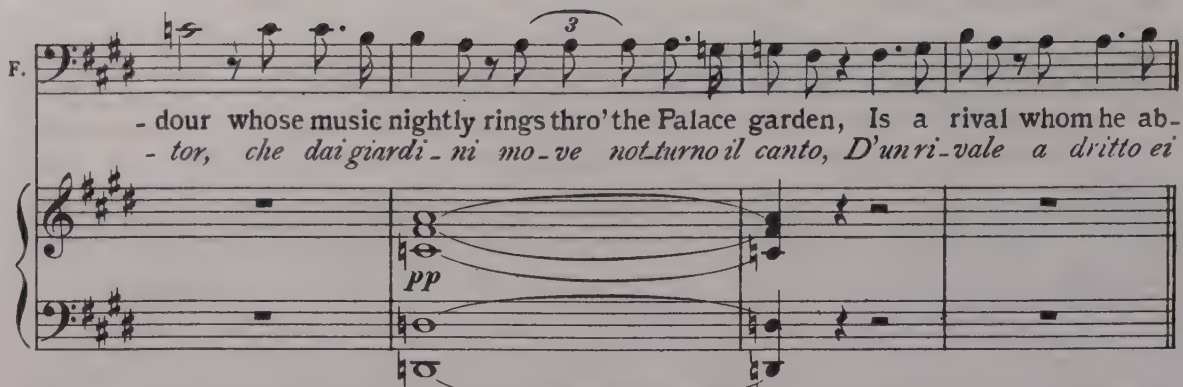
2 *ALLEGRO*

*p* *pp* *p*

F. *That Trouba-*  
*Nel Tro-va -*

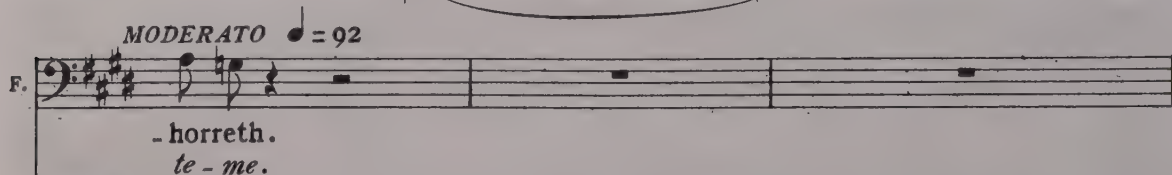
*cresc.*  
*fears in his heart have kin - dled a fire that consumes him.*  
*- si - a le fie - re ser - pigli avven - ta in pet - to.*

*cresc.*  
*fears in his heart have kin - dled a fire that consumes him.*  
*- si - a le fie - re ser - pigli avven - ta in pet - to.*

F. 

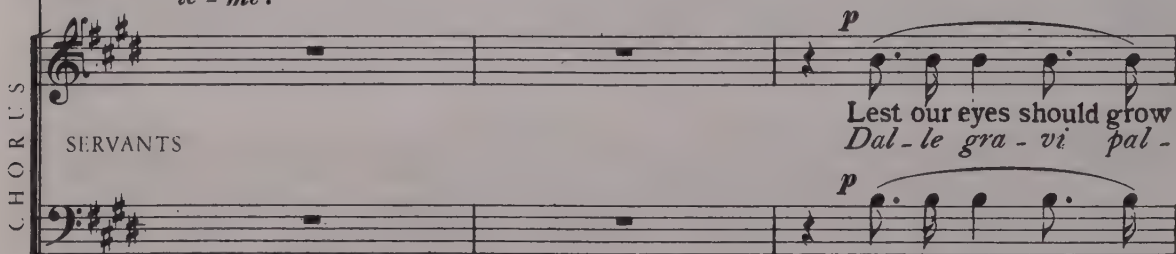
- dour whose music nightly rings thro' the Palace garden, Is a rival whom he ab-  
- tor, *che dai giardi - ni mo - ve notturno il canto, D'un ri - vale a dritto ei*

**MODERATO** ♩ = 92

F. 

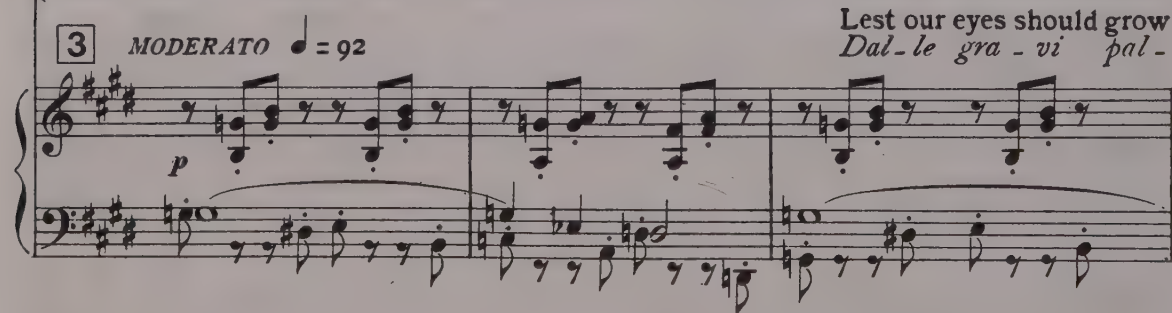
- horreth.  
te - me.

CHORUS

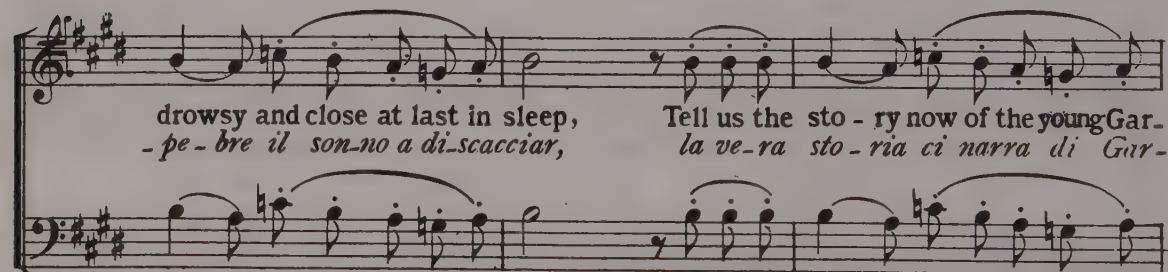
SERVANTS 

*p* Lest our eyes should grow  
*Dal - le gra - vi pal -*

**3** **MODERATO** ♩ = 92

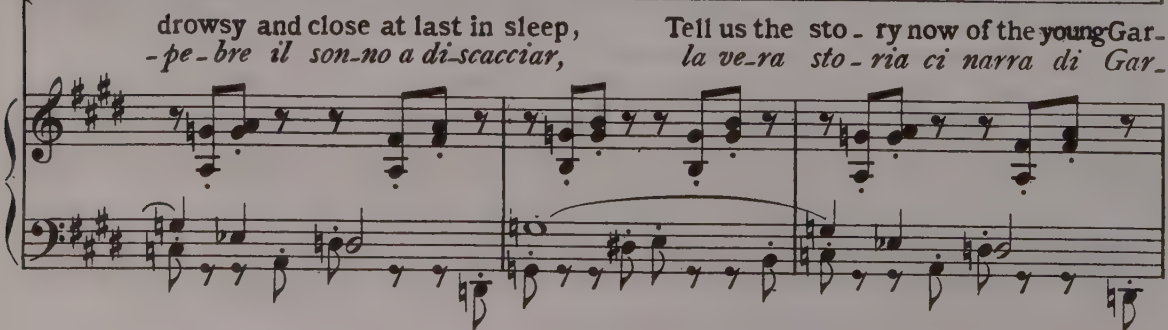


*p* Lest our eyes should grow  
*Dal - le gra - vi pal -*



drowsy and close at last in sleep,  
*- pe - bre il son - no a di - scacciar,*

Tell us the sto - ry now of the young Gar -  
*la ve - ra sto - ria ci narra di Gar -*



drowsy and close at last in sleep,  
*- pe - bre il son - no a di - scacciar,*

Tell us the sto - ry now of the young Gar -  
*la ve - ra sto - ria ci narra di Gar -*



FER.

Gather  
La di -

- zi - a, The in-fant brother of the Count.  
- zi - a, ger - mano al nostro Con - te.

- zi - a, The in-fant brother of the Count.  
- zi - a, ger - mano al nostro Con - te.

F.  
round and I will tell the tale.  
- rò: ve-nite in-torno a me.

C  
H  
O  
R  
U  
S  
Come lis-ten, come lis-ten.  
U - di - te, u - di - te.

(drawing near)  
And we too?  
Noi pu-re...

SOLDIERS  
And we too?  
Noi pu-re...

AND.<sup>te</sup> MOSSO ♩ = 88

F. Count de Luna had two sons on whom he doated.... They were his pride, his  
 4 Di due fi - gli vi - vea pa - dre be - a - to.... il buon con - te di

AND.<sup>te</sup> MOSSO ♩ = 88

*p* *pp*

F. glo - - ry: Oft thro' the long night watch'd a nurse de -  
 Lu - - na: fi - da nu - tri - ce del se - con - do

F. - vo - ted,... From her I heard the sto - - ry: One  
 na - to..... dor - mia pres - so la cu - - na. Sul

*pp* *p*

F. fa - tal morn her watch she still was keep - ing,..... 'Twas at the dawn of  
 romper del - l'au - ro - ra un bel mat - ti - no..... el - la di - schiude i



F. *day, rai; When she saw be-side the child as it lay*  
*e chi tro - - va d'ac-can-to a quel bam -*

*p*

F. *sleeping... - bi - no?*

CHORUS  
 SERVANTS AND SOLDIERS

*Saw? O tell us, what ah, say!*  
*Chi?... Fa - vel-la... Chi? chi mai?*

*Saw? O tell us, what ah, say!*  
*Chi?... Fa - vel-la... Chi? chi mai?*

ALLEGRETTO ♩ = 112

*con mistero*

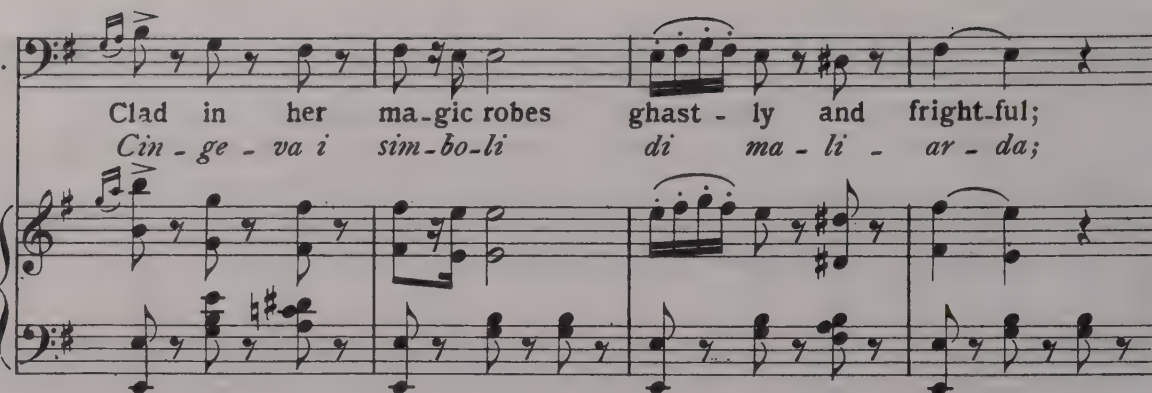
*mezza voce*  
*pp*

F. *There stood a zin-gara, gaz - ing all spite-ful*  
*Ab-biet - ta zin-gara, fo - sca ve - gliar-da!*

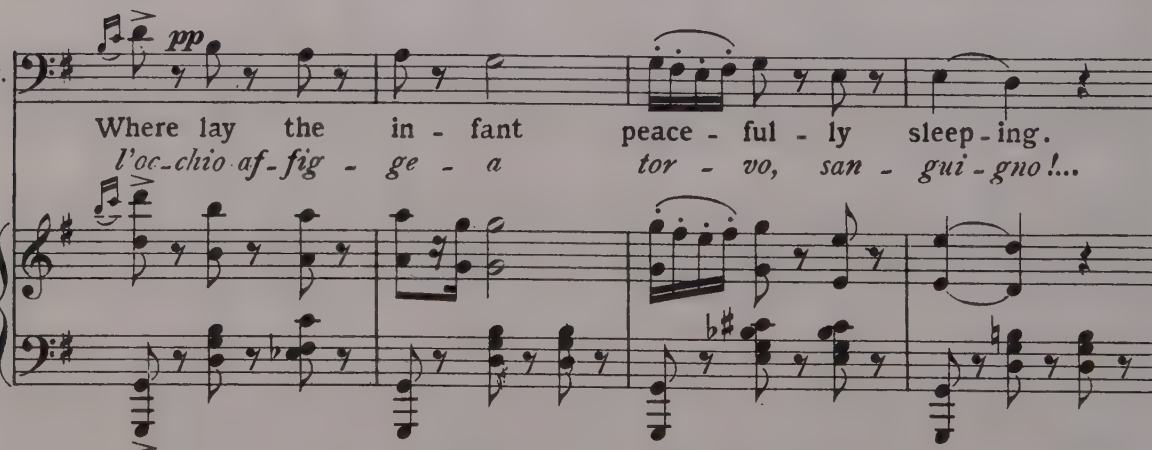
5

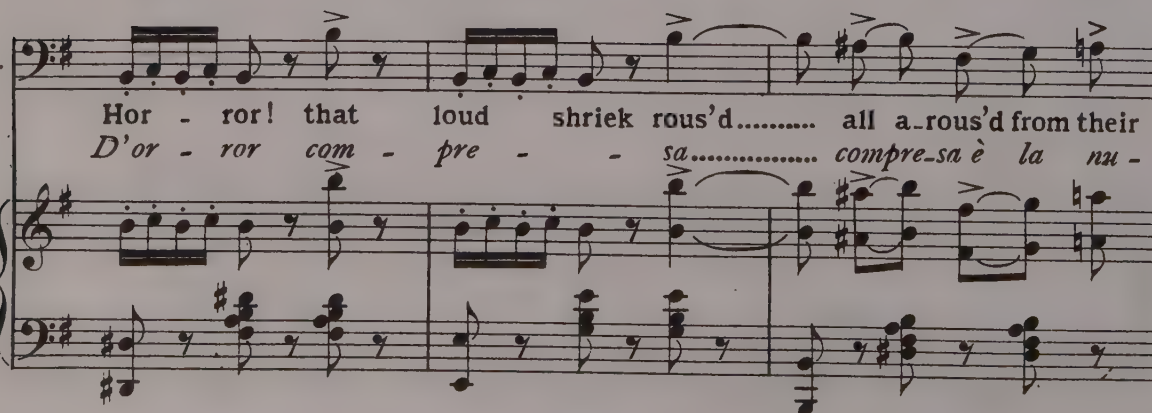
ALLEGRETTO ♩ = 112

*p*

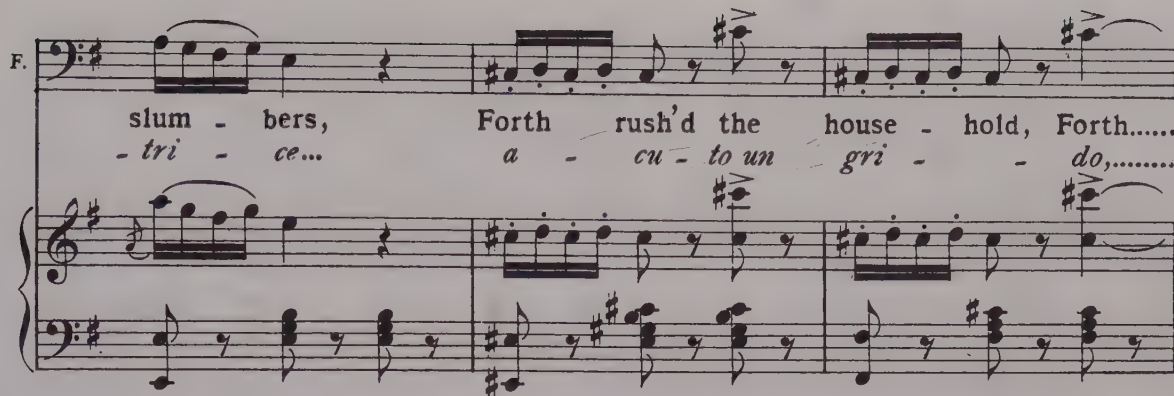
F.  Clad in her ma-gic robes ghast - ly and fright-ful;  
Cin - ge - va i sim-bo-li di ma - li - ar - da;

F.  *pp* Fierce - ly her keen eyes. stern watch were keep - ing  
*e* sul fan - ciul - lo, con vi - so ar - ci - gno,

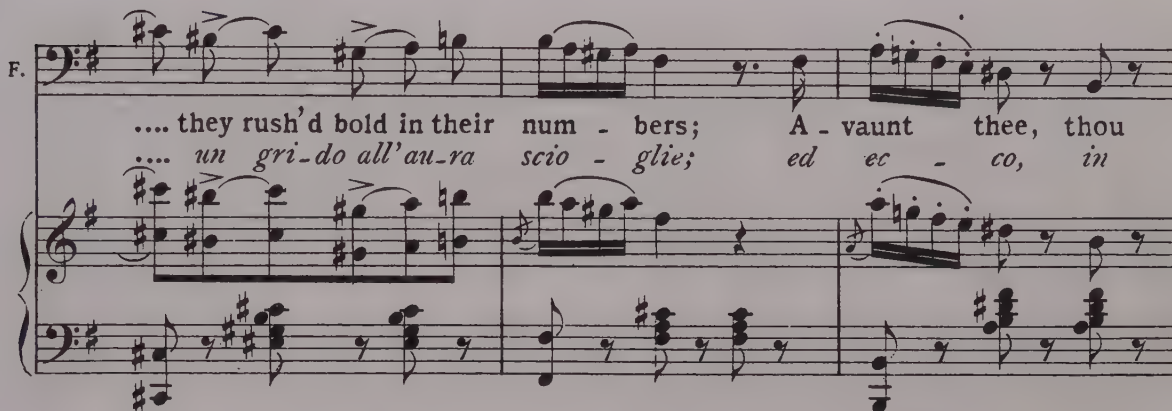
F.  *pp* Where lay the in - fant peace - ful - ly sleep - ing.  
*l'oc-chio af-fig - ge - a* tor - vo, san - gui - gno !...

F.  Hor - ror! that loud shriek rous'd..... all a-rous'd from their  
*D'or - ror com - pre - sa..... compre-sa è la nu -*



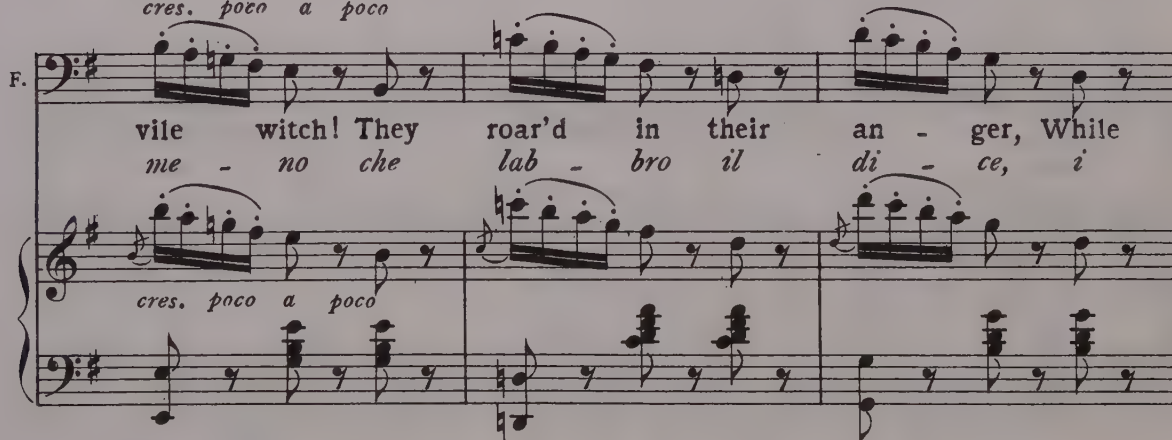
F. 

slum - bers,                      Forth    rush'd the    house - hold, Forth.....  
 - tri - ce...                      a - cu - to un    gri - do,.....

F. 

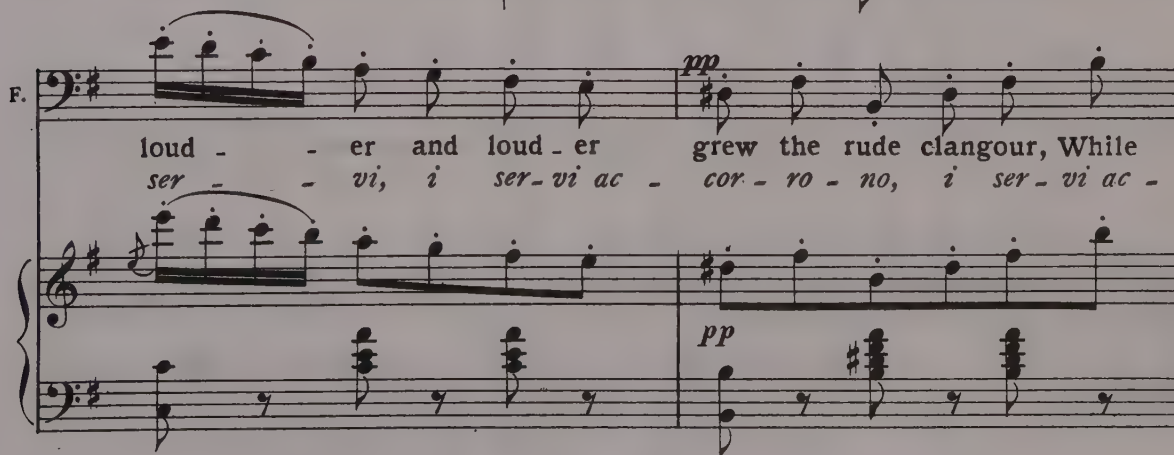
.... they rush'd bold in their num - bers;                      A - vaunt    thee, thou  
 .... un gri-do all'au-ra    scio - glie;                      ed ec - co, in

*cres. poco a poco*

F. 

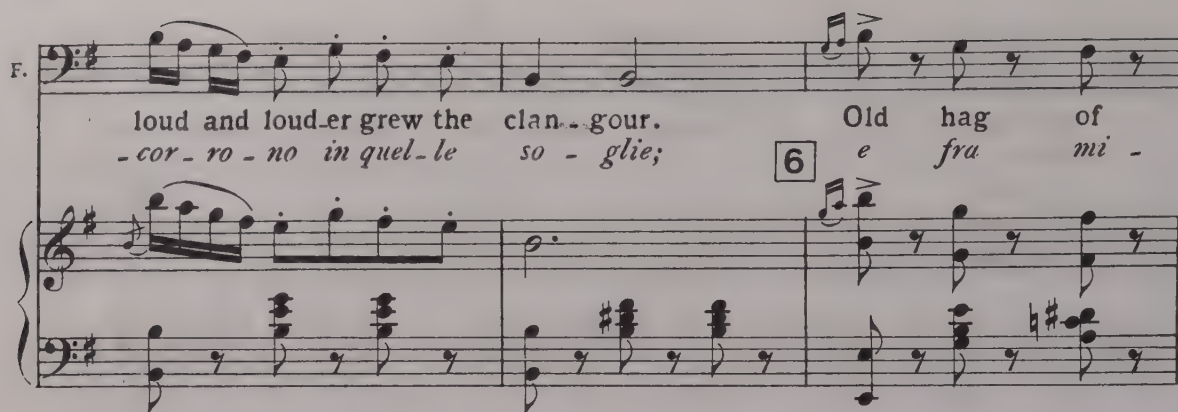
vile    witch! They    roar'd    in their    an - ger, While  
 me - no che    lab - bro il    di - ce, i

*cres. poco a poco*

F. 

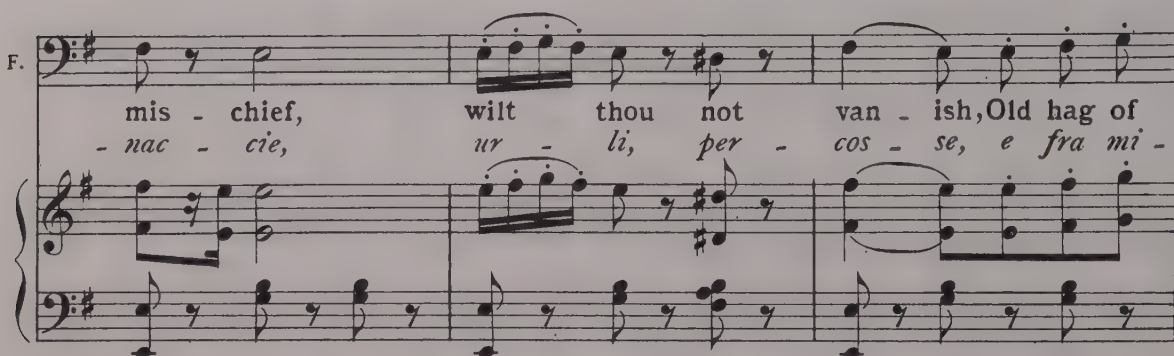
loud - er and loud - er                      *mp* grew the rude clangour, While  
 ser - vi, i    ser-vi ac - cor - ro - no, i    ser - vi ac -

*pp*

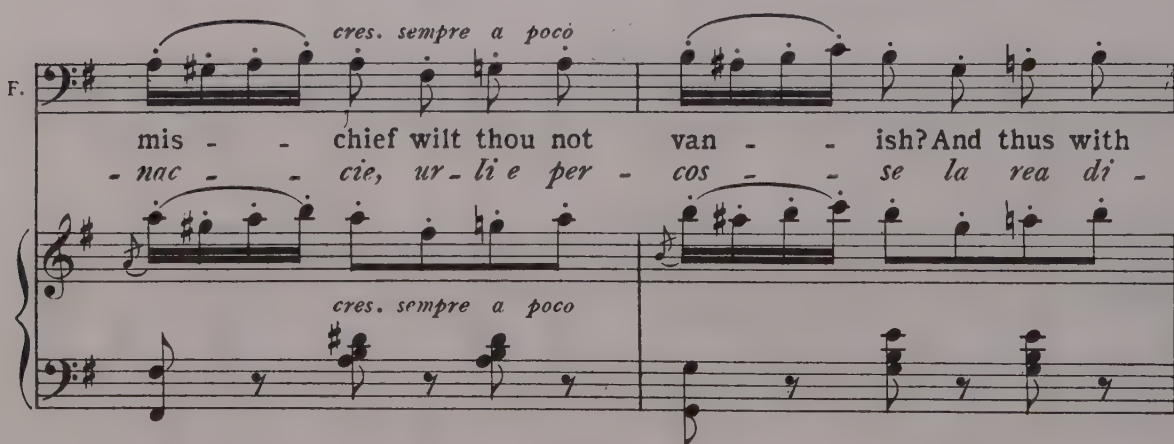
F. 

loud and louder grew the clan-gour. Old hag of  
- cor-ro-no in quel-le so-glie; e fra mi-

6

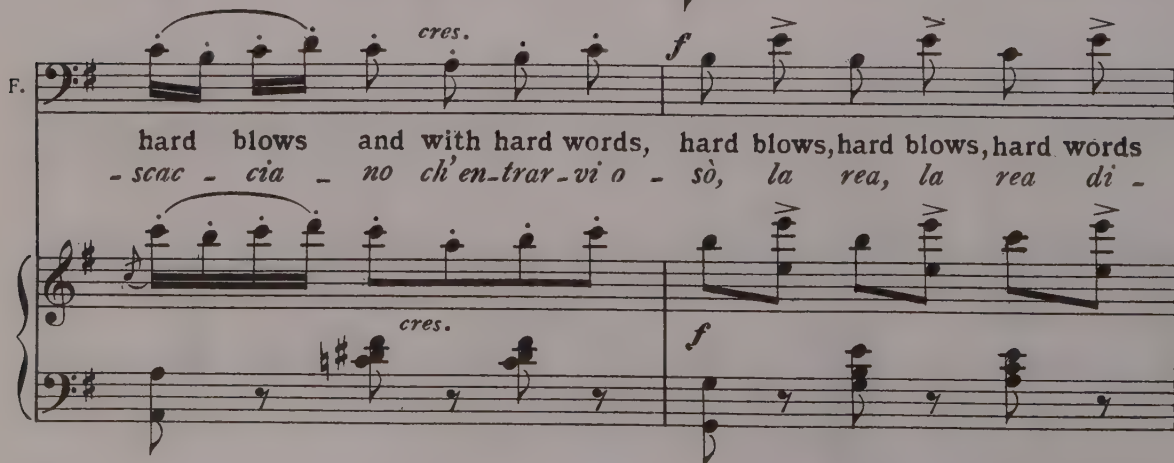
F. 

mis-chief, wilt thou not van-ish, Old hag of  
- nac-cie, ur-li, per-cos-se, e fra mi-

F. 

mis-chief wilt thou not van-ish? And thus with  
- nac-cie, ur-li e per-cos-se la rea di-


*cres. sempre a poco*

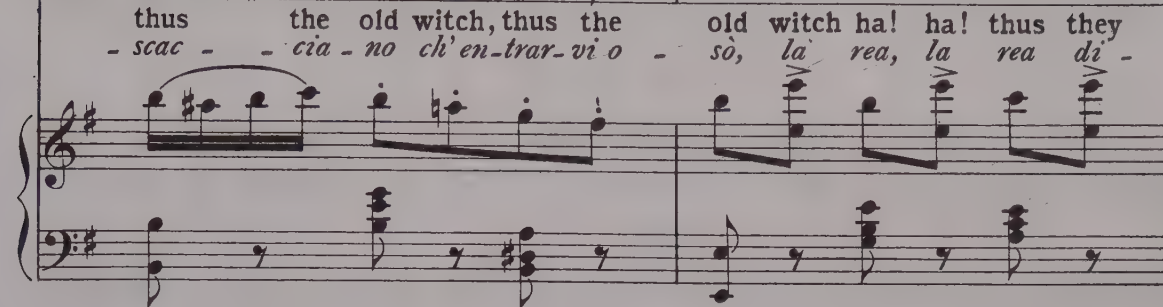
F. 


hard blows and with hard words, hard blows, hard blows, hard words  
- scac-cia-no ch'en-trar-vi o-sò, la rea, la rea di-

*cres.* **f**

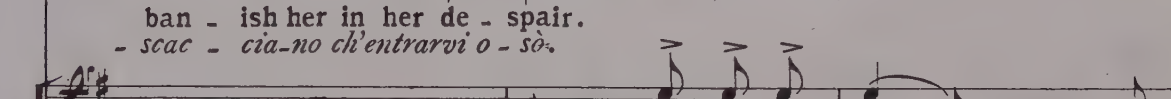


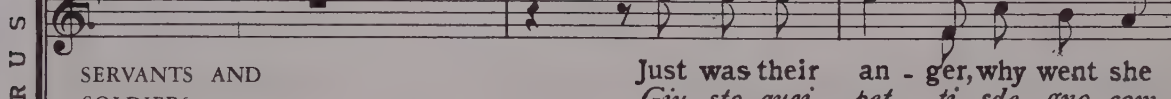
F.  thus the old witch, thus the old witch ha! ha! thus they  
- scac - cia - no ch'entrar-vi o - sò, là rea, là rea di -

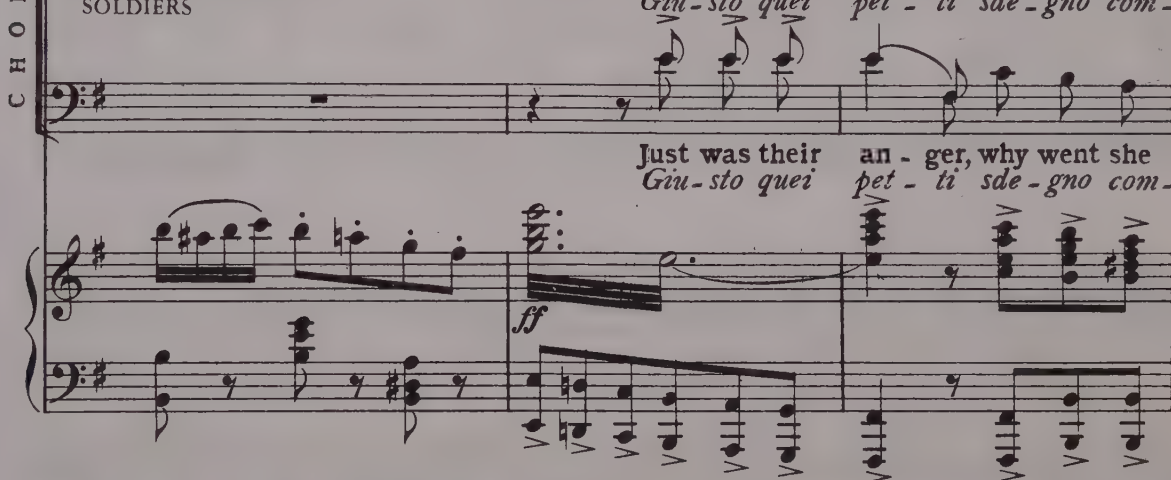


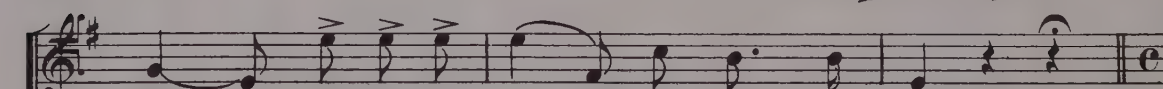
F.  ban - ish her in her de - spair.  
- scac - cia - no ch'entrarvi o - sò.

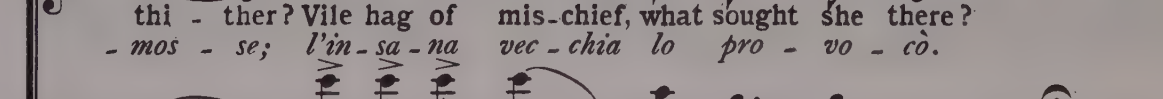
CHORUS  
SERVANTS AND SOLDIERS

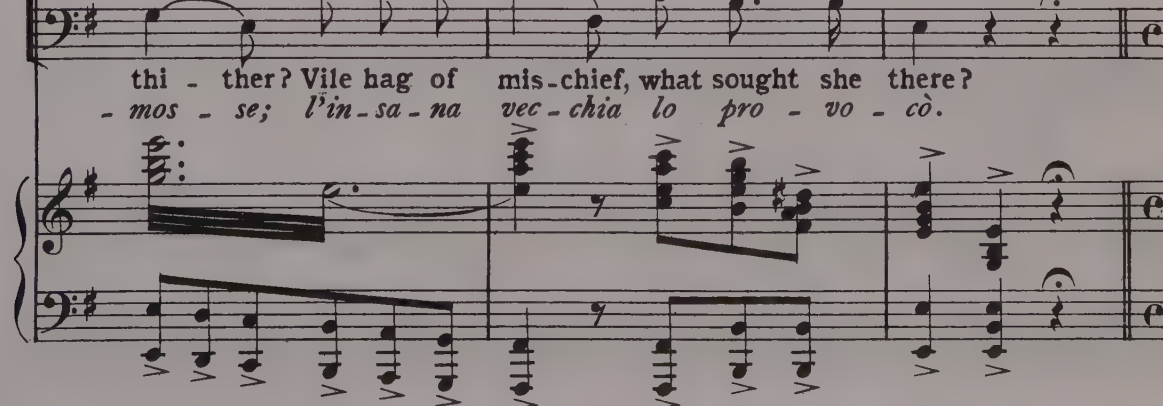
 Just was their an - ger, why went she  
Giu - sto quei pet - ti sde - gno com -

 Just was their an - ger, why went she  
Giu - sto quei pet - ti sde - gno com -



 thi - ther? Vile hag of mis-chief, what sought she there?  
- mos - se; l'in - sa - na vec - chia lo pro - vo - cò.

 thi - ther? Vile hag of mis-chief, what sought she there?  
- mos - se; l'in - sa - na vec - chia lo pro - vo - cò.



AND.<sup>te</sup> MOSSO *come prima*

FER.

'Twas to tell the fortune of the babe there ly - ing,.... Or so the witch was  
As - se - ri che ti - rar del fan - ciul - li - no..... l'o-ro-sco - po vo -

AND.<sup>te</sup> MOSSO *come prima*

F. *tr* (speaking)

feign - ing..... Vile false-hood! Under her ma-lignant  
- le - a. Bu-giar-da!... Lenta feb-bre del me -

F. *tr*

glances..... That infant's life was wan - ing..... Its face grew pale and  
- schi-no..... la sa-lu - te strug-ge - a! Co-ver-to di pal -

F.

wan, There he lay in languor, and in fear gaz'd a -  
- lor, lan - gui-do, af - fran-to ei tre-ma - va la



F. *marcato*

- round him, Day broke, he trembled, and by his shriek of  
*se - ra, il dì tra - e - va in la-men-te - vol*

F. *cres. con terrore* (the Chorus is horrified)

terror, we knew that he was spell - bound!  
*pianto... am-ma - li - a-to e - ghie - ra!*

ALL.<sup>to</sup> *come prima*

8 *ALL.<sup>to</sup> come prima*

Soon to the dread stake, Bel - dam! they bound her,  
*La fat - tuc - chie - ra per - se - gui - ta - ta*

F.

Wild - ly the fierce flames ga - ther'd a - round her:  
*fu pre - sa e al ro - go fu con - dan - na - ta:*

*pp*

F. Daugh - ter a - venge me, Spare not but  
 ma ri - ma - ne - va la ma - le -

*pp*

F. slaugh - ter Still cried the mo - ther:  
 - det - ta fi - glia, mi - ni - stra

F. Ven - geance my daugh - ter! Nev - er had  
 di ria ven - det - ta!... Com - pì que -

F. mo - ther so..... vile an a - ven - ger  
 - st'em - pia ne - fan - do ec - ces - so!...

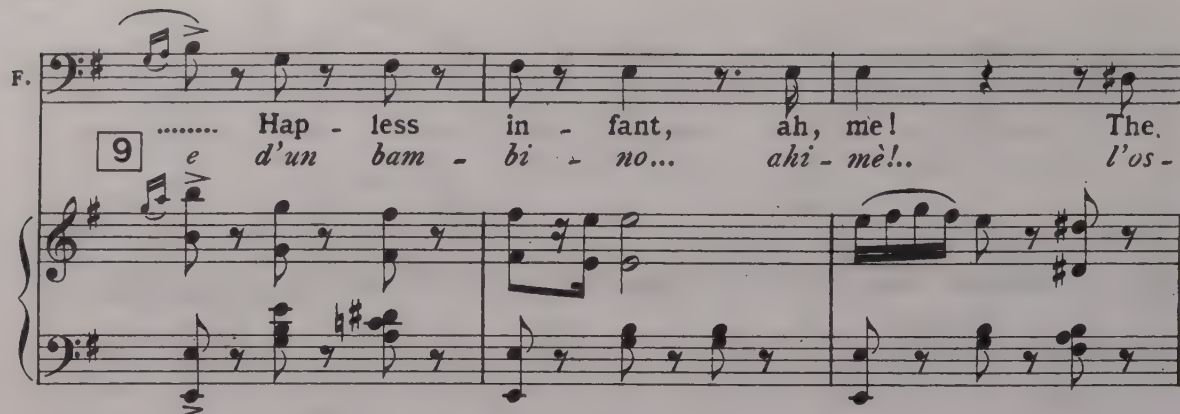


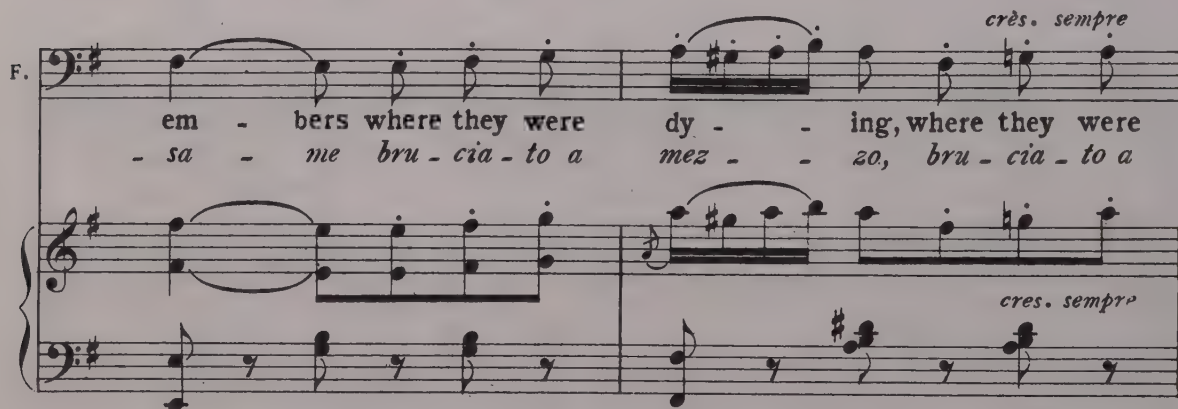
F. *Nev - er ran daugh - ter For ven - geance such*  
*Spar - ve il fan - ciul - lo, e ..... si rin -*

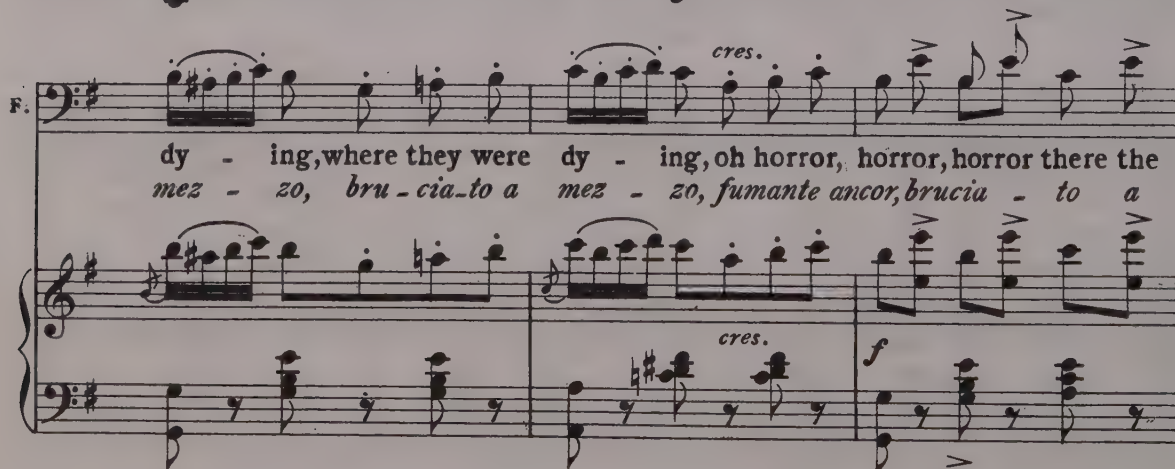
F. *dan - ger, Wail - ing and weep - ing, Then*  
*- ven - ne mal spen - ta bra - ge nel*

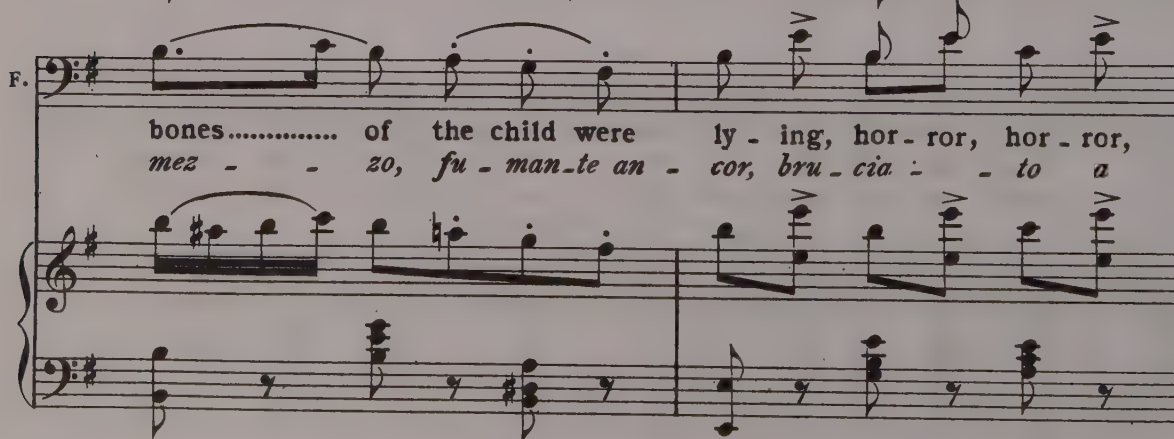
F. *fill'd up the mor - row A - las! for that*  
*si - to i - stes - so o - v'ar - sa un*

F. *pp in - fant, Poor child of sor - row, Poor child of sor - row!.....*  
*gior - no, o - v'arsa un gior - no la stre - ga ven - ne...*

F.  **9** ..... Hap - less in - fant, ah, me! The,  
e d'un bam - bi - no... ahi - mè!.. l'os -

F.  *cres. sempre*  
em - bers where they were dy - ing, where they were  
- sa - me bru - cia - to a mez - zo, bru - cia - to a  
*cres. sempre*

F.  *cres.*  
dy - ing, where they were dy - ing, oh horror, horror, horror there the  
mez - zo, bru - cia - to a mez - zo, fumante ancor, brucia - to a  
*cres.*

F.  *f*  
bones..... of the child were ly - ing, hor - ror, hor - ror,  
mez - zo, fu - man - te an - cor, bru - cia - to a



F. there,..... ah!there lay the bones!  
mez - zo, fu-mante an-cor!

CHORUS  
SERVANTS AND SOLDIERS

Re-lentless fu-ry, such a deed of  
Ah scel-le - ra - ta! oh donna in-

Re-lentless fu-ry, such a deed of  
Ah scel-le - ra - ta! oh donna in-

*ff*

shame..... But adds new horrors to that beldam's name!  
- fa - me! Del par m'in - ve - ste o-dio ed or - ror!

shame..... But adds new horrors to that beldam's name!  
- fa - me! Del par m'in - ve - ste o-dio ed or - ror!

*dim.* *morendo ed allurg.*

*p*

ANDANTE  
FER.

ADAGIO ♩ = 80

C  
H  
O  
R  
U  
S

SERV.  
and  
SOLD.

The Fa - ther?  
E il pa - dre?..

The Fa - ther?  
E il pa - dre?..

His sad days were short - ly number'd, Yet he  
Brevi e tri - sti gior - ni vis - se: pu - re i -

ANDANTE

10

ADAGIO ♩ = 80

pp

F.

still believ'd his... child was liv - ing, And on his deathbed he implor'd the Count our  
- gnoto del cor presen - ti - men - to gli di - ce - va, che spento non e - ra il

F.

Ma - ster, Still to pur - sue the search for his poor in - fant  
fi - glio; ed a mo - rir vi - ci - no, bra - mò che il si - gnor

pp

pp



F.

bro-ther: The Count o-bey'd the hapless father's dy-ing wish Yet all  
no-stro a lui giu-ras-se di non ces-sar le in-da-gi-ni... Ah! fur

POCO PIÙ MOSSO = 100

F.

vainly!  
va-ne!

From that day  
Nul-la con-

CHORUS

SOLDIERS

Of that vile wretch has nothing yet been heard?  
E di co-lei non s'ebbe contez-za mai?

11

Of that vile wretch has nothing yet been heard?  
E di co-lei non s'ebbe contez-za mai?

POCO PIÙ MOSSO = 100

F.

no-thing! O could I but once more meet her face to  
-tez-za. Oh! da-to mi fos-se rin-trac-ciar-la un

F. face!  
dì!

Years have pass'd, yet were I now to  
Cal-co-lan-do gli an-ni tra-

CHORUS

SERV. Tis so long since, you scarce could know her!  
Ma rav-vi-sar - - la po-tre-sti?

Tis so long since, you scarce could know her!  
Ma rav-vi-sar - - la po-tre-sti?

*mf*

F. meet her, I should re-mem-ber!  
- scor-si... lo po-tre-i.

ALLEGRO ♩ = 120

CHORUS

SOLDIERS

*f* *tutta forza*

Then it were well that in per-di-tion  
Sa-reb-be tem-po pres-so la

*f*

Then it were well that in per-di-tion  
Sa-reb-be tem-po pres-so la

ALLEGRO ♩ = 120

12



F. *In per - di - tion?  
Al - l'in - fer - no?..*

she should join the hag..... her mother.  
*ma - dre al - l'in - fer - no spe - dir - la.*

she should join the hag..... her mother.  
*ma - dre al - l'in - fer - no spe - dir - la.*

**13** *LENTO* ♩ = 72 *cupo assai*

Know you not tho' raging flames consum'd her body, Thro' the world her  
*È cre - den - za, che di - mo - ri ancor nel mondo l'a - ni - ma per -*

*ppp* *legato e sottovoce*

*sempre più cupo*

spir - it is doomed to wan - - der, And when the skies are  
*- du - ta del - l'em - pia stre - - ga, e quan - do il cie - lo è*

*sempre più P*

F. *gloomy In hor-rid forms She still ap-peareth.*  
*ne-ro in va-rie for-me al-trui si mostri. (terrified)*

CHORUS

SERVANTS *It È*

*dim.*

SOLDIERS (terrified) *is so! It is so!*  
*ve-ro! È ve-ro!*

SERVANTS *It is so!*  
*È ve-ro!*

SOLDIERS *'Tis È*

*morendo*

All singers extremely *p* up to the *più mosso*  
**ALL<sup>o</sup> ASSAI AGITATO**  $\text{♩} = 72$

SOLDIERS *An owl on the*  
*Sul - l'or - lo dei*

14 *An owl on the*  
*Sul - l'or - lo dei*

**ALL<sup>o</sup> ASSAI AGITATO**  $\text{♩} = 72$

*sempre PPPP sino al più mosso*



house - top Now hoot - ing or howl - ing: She chan - ges, be -  
 tet - ti al - cun l'ha ve - du - ta! in u - pu - pa o

SERVANTS

- fore you A black cat is prowl - ing! You gaze and a  
 stri - ge ta - lo - ra si mu - ta! In cor - vo ta -

vam - pire Its huge wings is shak - ing, You start! all hath  
 - l'al - tra; più spes - so in ci - vet - ta, sul - l'al - ba fug -

FER.

With ter - ror one  
Mo - ri di pa -

van - ish'd, For day - light is break - ing.  
- gen - te al par di sa - et - ta!

van - ish'd, For day - light is break - ing.  
- gen - te al par di sa - et - ta!

15

F. poor soul Be - held her at night, ah! He trem - bled with  
- u - ra un ser - vo del con - te, che a - vea del - la

F. hor - ror And he died with the fright! Yes he  
zin - ga - ra per - cos - sa . la fron - te! mo -



(all are tinged with superstitious terror)

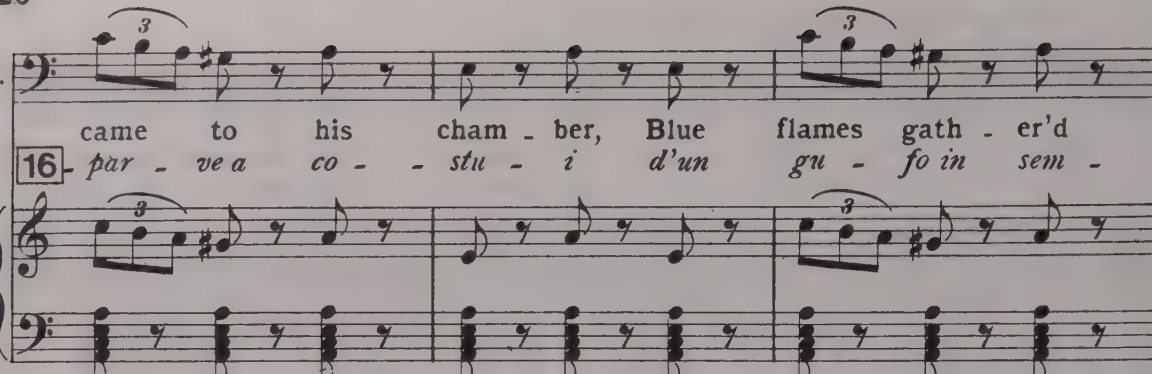
F. *died! he died, he died! Yes, he trem-bled and*  
*- rì, mo - rì, mo - rì di pa - u - ra, mo -*

(like a lament)

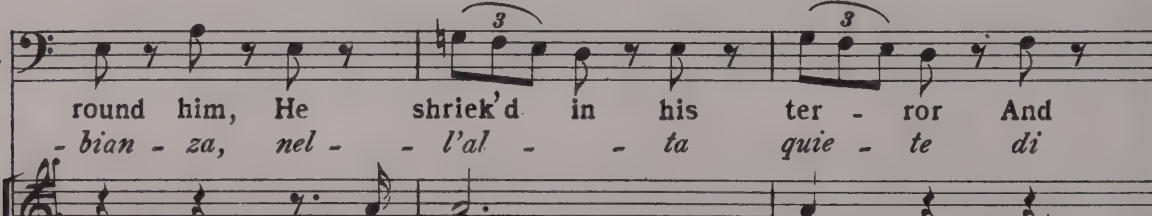
CHORUS  
 SOLDIERS *Ah!..... ah!..... he died!*  
*Ah!..... ah!..... mo - - rì!*

F. *died! he died! he died! Hapless vic-tim! She*  
*- rì, mo - rì, mo - rì di pa - u - ra! Ap -*

CHORUS  
 SERVANTS *Ah!..... ah!..... he died!*  
*Ah!..... ah!..... mo - - rì!*

F. 

came to his cham - ber, Blue flames gath - er'd  
 16 - par - ve a co - - stu - i d'un gu - fo in sem -

F. 

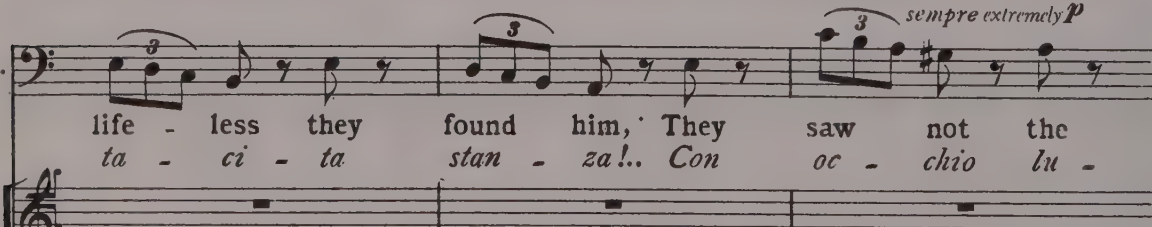
round him, He shriek'd in his ter - ror And  
 - bian - za, nel - - l'al - - ta quie - te di

CHORUS  
 SERVANTS AND SOLDIERS

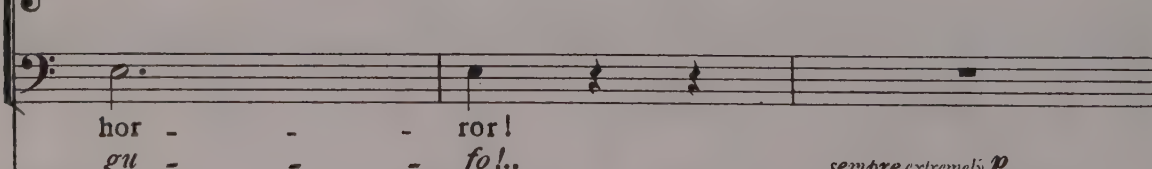
Oh, hor - - - ror!  
 D'un gu - - - fo!..

Oh,  
 D'un

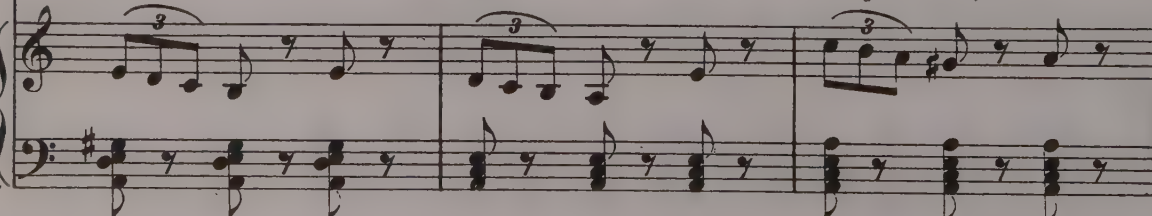


F. 

life - less they found him, They saw not the  
 ta - ci - ta stan - za!.. Con oc - chio lu -



hor - - - ror!  
 gu - - - fo!..



*sempre extremely p*



F. *bel - dam, Yet heard they her howl - ing A - far off it*  
*- cen - te guar - da - va... guar - da - va, il cie - lo at - tri -*

Oh hor - -  
 Guar - da - -

F. *ec - hoed, They lis - ten'd, 'twas gone. The bell of the*  
*- stan - do d'un ur - lo fe - ral! Al - lor mez - za -*

- ror!  
 - va!...

Oh hor - - ror!  
 Guar - da - - va!...

*legato*

F. *mid - night was sud - den - ly toll - ing!*  
*- not - te ap - pun - to suo - na - va....*

(unexpectedly, a bell tolls midnight)

(Bell)

*POCO PIÙ MOSSO*

20

shouting

*POCO PIU MOSSO*

*tutta forza*

F.

Ah! Ah! may our  
Ah! Ah! si - - a

shouting

CHORUS

Ah! Ah! may our  
(ALL) Ah! Ah! si - - a

Ah! Ah! may our  
Ah! Ah! si - - a

*POCO PIU MOSSO*

17

(DRUM)

*ff*

F.

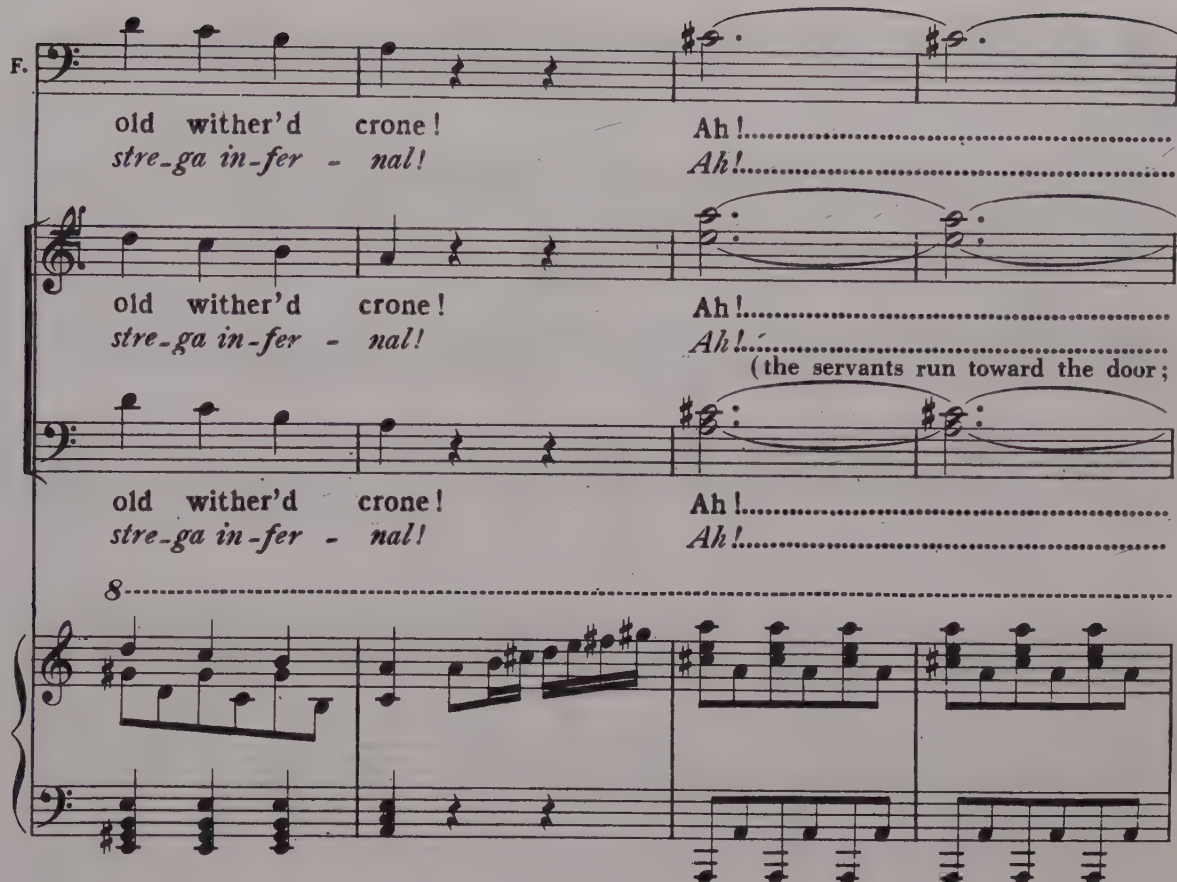
ma - le - dic - tions now be on that  
ma - le - det - ta la stre - ga, la

ma - le - dic - tions now be on that  
ma - le - det - ta la stre - ga, la

ma - le - dic - tions now be on that  
ma - le - det - ta la stre - ga, la

8



F. 

old wither'd crone!  
stre-ga in-fer - nal!

Ah!.....  
Ah!.....

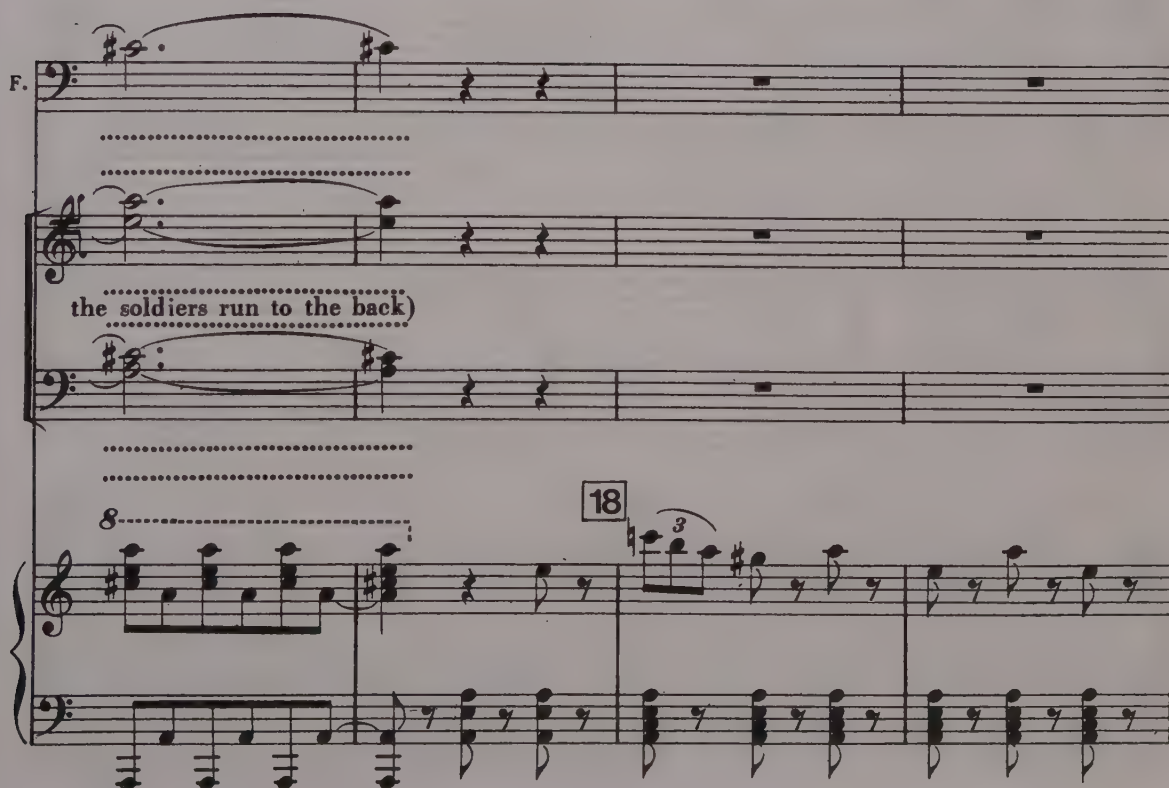
old wither'd crone!  
stre-ga in-fer - nal!

Ah!.....  
Ah!.....  
(the servants run toward the door;

old wither'd crone!  
stre-ga in-fer - nal!

Ah!.....  
Ah!.....

8.....

F. 

.....

.....

the soldiers run to the back)

.....

.....

8.....

18

3

19

*p* *dim.*

*dim. sempre*

*pp*

*m.d.*

*ff*

The musical score consists of six systems of piano music, each with a treble and bass staff. The first system (measures 19-20) features a triplet of eighth notes in the treble and chords in the bass. The second system (measures 21-22) includes a piano (*p*) and diminuendo (*dim.*) marking. The third system (measures 23-24) features a *dim. sempre* marking. The fourth system (measures 25-26) includes a pianissimo (*pp*) marking. The fifth system (measures 27-28) continues the melodic and harmonic development. The sixth system (measures 29-30) concludes with a mezzo-forte (*ff*) marking and a repeat sign.

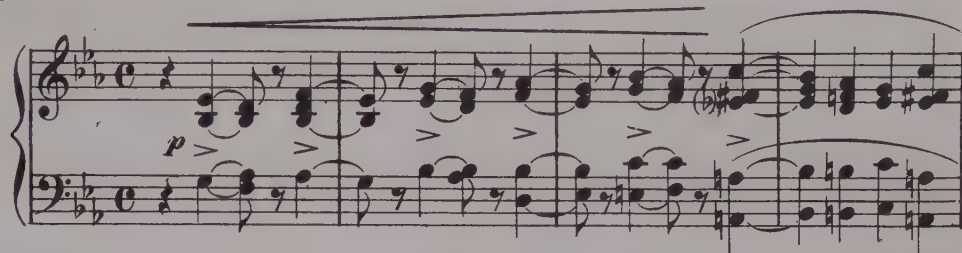


## SCENA AND CAVATINA

LEONORA

SCENE II. Gardens of the Palace. On the right, marble steps that lead to the chambers. It is late at night; dense clouds cover the moon.

♩ = 80  
AND.<sup>te</sup> MOSSO



INES

REC.<sup>vo</sup>

Why dost thou linger? 'Tis near midnight; come then: The  
*Che più t'ar-re-sti?... L'ora è tar-da; vie-ni: di*


LEONORA

An- other night is  
*U- n'altra not- te an-*

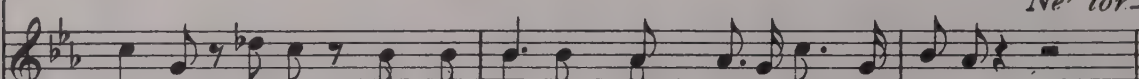
I. queen commands thy pre- sence de- lay not!  
*te la re- gal don-na chie- se, l'u- di- sti.*

L. passing and yet he comes not!  
*- co- ra sen- za ve- der- lo!*

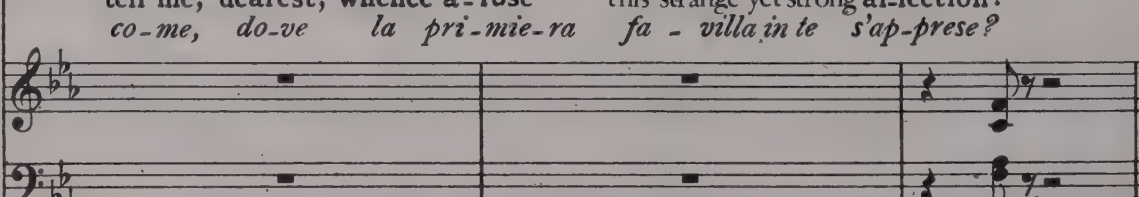
I. Ah! beware, there's dan- ger in thy love! But  
*Pe- ri- glia- sa fiam- ma tu nu- tri!.. Oh*

L. 


At the  
Ne' tor-

I. 


tell me, dearest, whence a-rose this strange yet strong af-fection?  
co-me, do-ve la pri-mie-ra fa-villa in te s'ap-prese?



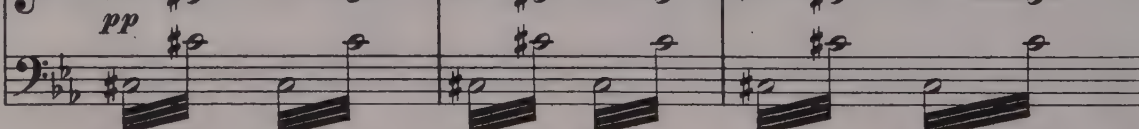
## ALLEGRO

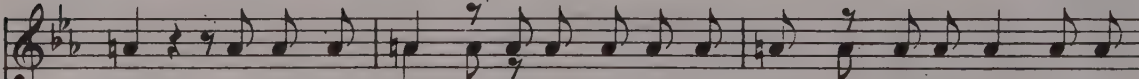
L. 

tourney. In mail of black, with a dark unblazon'd  
- ne - i. V'ap - par - ve, bru - no le vesti ed il ci -

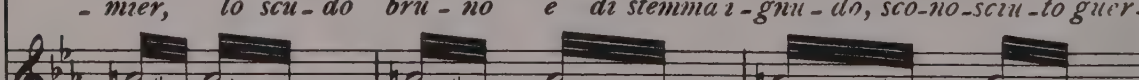
20 


ALLEGRO

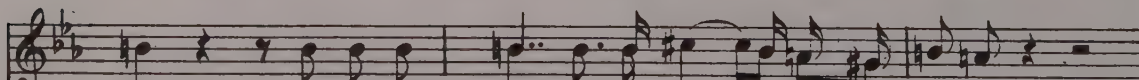


L. 

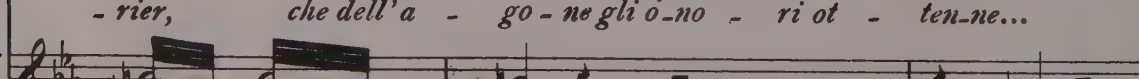
shield, A stranger knight within the list ap-pear'd and he was victor  
- mier, lo scu-do bru-no e di stemma i-gnu-do, sco-no-sciu-to guer-






L. 

there, Up-on his brow I plac'd the crown of laurels;  
- rier, che dell'a-go-ne gli o-no-ri ot-ten-ne...







L. He conquer'd all,.... and thus with va-lour won me! To the  
*Al vin-ci-tor..... sul cri-ne il ser-to io po-si...* Ci-vil

L. wars he soon de-parted: we met no more!  
*guerra intan-to ar-se... nol vi-di più!..*

21 *ANDANTE* ♩ = 69

L. Yet in my night-ly slum-bers oft I be-  
*Co-me d'aura-to so-gno fug-gen-to in-*

*ppp*

L. - held him, Thus time flew on when as in a dream I saw  
*INES-ma-go!.. Ed e-ra vol-ta lun-ga sta-gion... ma poi...*

*tr* Ah  
*Che av-*

LEO.

ANDANTE ♩ = 50

Then list to me!  
A - scol - - ta.

I. tell me!...  
- ven - ne?

22 ANDANTE ♩ = 50

*pp* *m.d.* *pp*

L. *a mezza voce*

'Twas  
Ta -

*pp*

L. night and all a - round was still, The clear blue sky was  
- cea la not - te pla - ci - da e bel - la in ciel se -

L. beam - ing, On pla - cid lake and gen - tle rill, the  
- re - no; lu - na il vi - so ar - gen - te - o mo -

*animando un poco*

L. gol - den moon was gleam - ing: Then came a whis - per  
- stra - va lie - to e pie - - no... quan-do suo-nar per

*animando un poco*

like a sigh, Forth from the night - wind steal - ing,  
l'a - e - re, in - fi - no al - lor sì mu - to,

*Poco più animato  
con espansione*

L. **23** Swell - ing in - to a mel - - o - dy That  
dol - ci s'u - di - ro e fle - - bi - li gli ac -

*Poco più animato  
con espansione*

thrill'd me with its feel - - ing; Spell -  
- cor - di d'un li - - u - - to, e

*mp*



L. *cres.*  
 - bound..... I stood..... and heard a-gain the  
 ver - - - si me - - - lan - co - ni - ci e

*pp*

L. *f*  
 ten - der sad - ness of that strain Sung by the Trou - ba -  
 ver - si me - lan - co - ni - ci un tro - va - tor can -

*cres.* *f*

L. *24* - dour.  
 - to.

*m.d.* *pp* *pp* *cres.*

L.  
 As in de - vo - tion  
 l'er - si di pre - - ce, ed

*pp*

L. there he knelt And pour'd forth each im - pas-sion'd tone With  
u - mi - le, qual d'uom che pre - ga Id-di - - o: in

L. tears mine eyes be - - gan to melt A  
quel - - la ri - pe - - te - - a - - si un

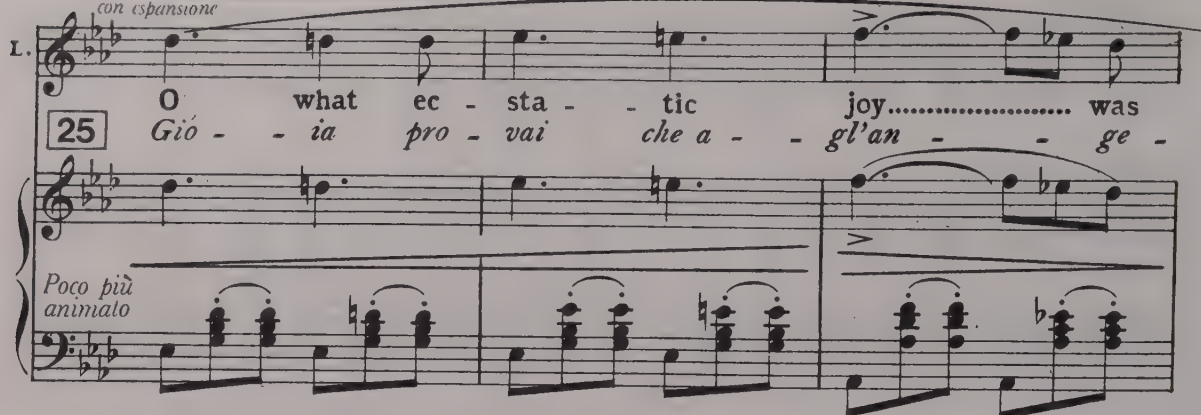
L. name he breath'd it was my own! I to my cham - ber  
no-me... il no - me mi-o!.. Corsi al ve-ron sol -

*animando un*

L. lat - tice flew, I lis-ten'd, I gaz'd un - daunt - ed there,  
- le - ci - ta... E - gli e-ra, e-gli e-ra des - so!..

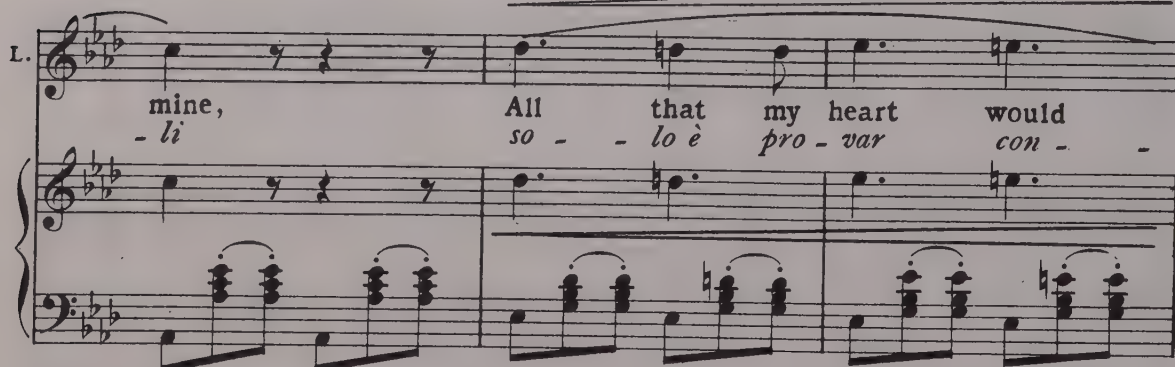
*poco*

*Poco più animato**con espansione*

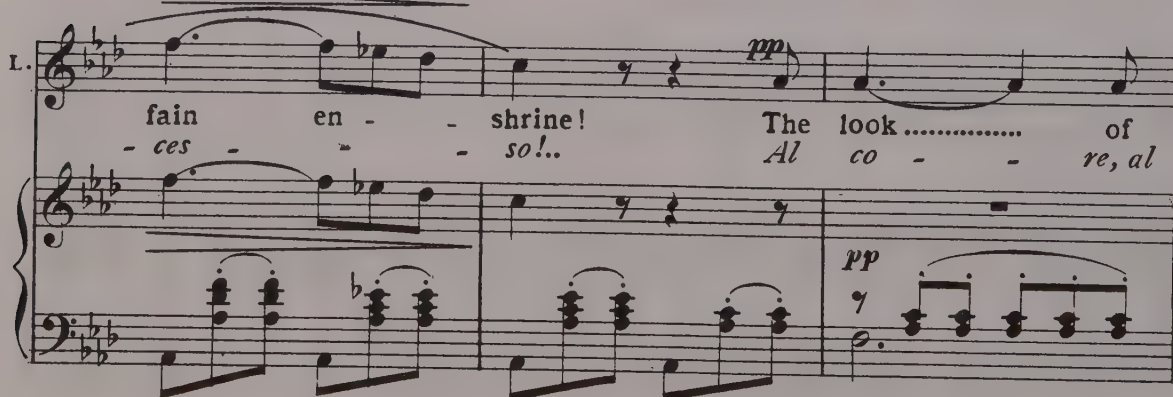
L. 

25 O what ec - sta - tic joy..... was  
Giò - - ia pro - vai che a - - gl'an - - ge -

*Poco più animato*

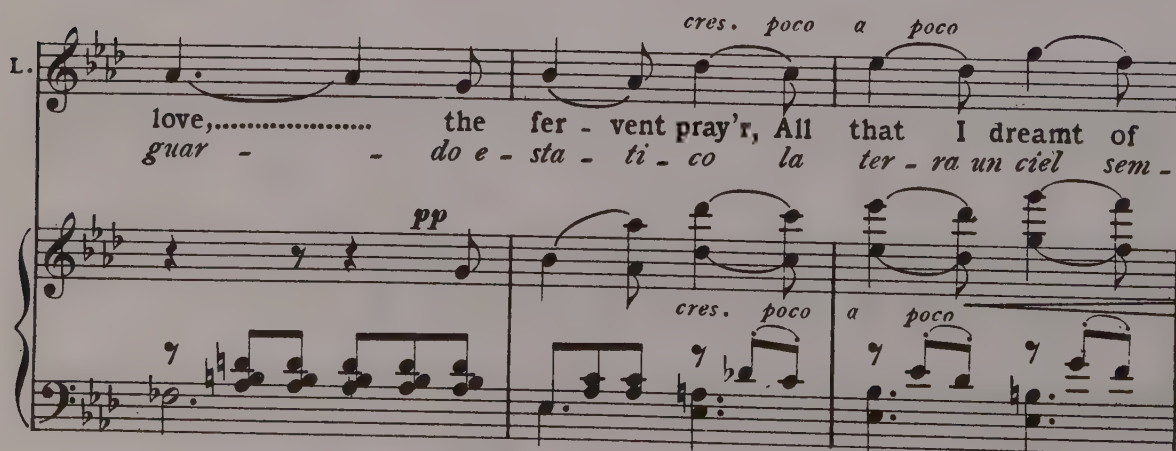
L. 

mine, All that my heart would  
- li so - - lo è pro - var con - -

L. 

fain en - - shrine! The look ..... of  
- ces - so!.. Al co - - re, al

*pp*

L. 

love,..... the fer - vent pray'r, All that I dreamt of  
guar - - do e - sta - ti - co la ter - ra un ciel sem -

*pp*

*cres. poco a poco*



*f* *a piacere*  
*slent.*

L. *bleſs'd me there, All that I dreamt was there. My heart,..... yes,*  
*- brò, la ter - ra un ciel, un ciel sem - brò. Al cor,..... al*

*f* *col canto* **26** *pp*

*p* *cresc. poco a poco*

L. *all..... my heart would fain en - shrine, Oh what ec -*  
*guar - - do e - sta - ti - co la ter - ra un ciel sem -*

*pp* *cres.*

*f* *con entusiasmo* *adagio ed eguale*

L. *- sta - tic joy, what joy..... was*  
*- brò, la ter - - ra..... un ciel sem -*

*f* *8*

ALL<sup>o</sup> VIVO  $\text{♩} = 80$ 

L. mine!  
INES - brò!

27 ALL<sup>o</sup> VIVO  $\text{♩} = 80$

All thou hast told me  
Quan - to nar - ra - sti

*p*

*pp*

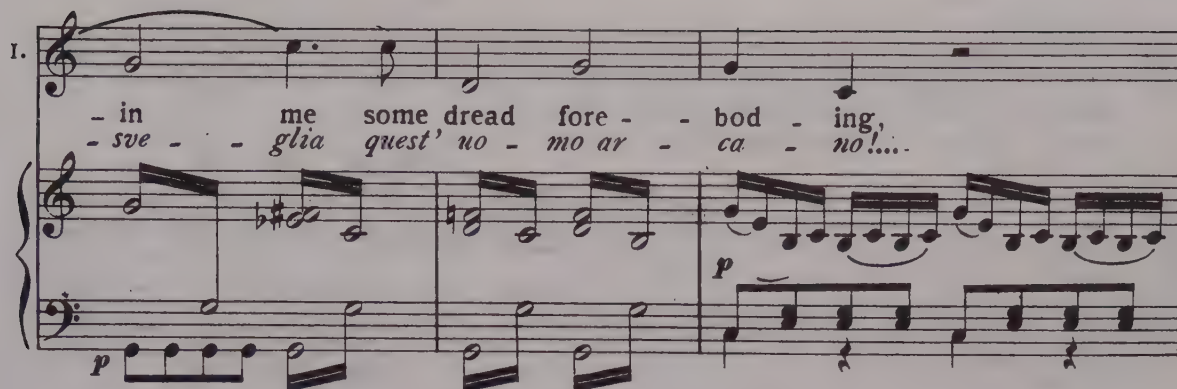
I. gives di me but sor - row,  
tur - ba - men - to 'Tis for thy  
m'ha pie - na

LEO.

Ah! vain - ly!  
In - va - no!..

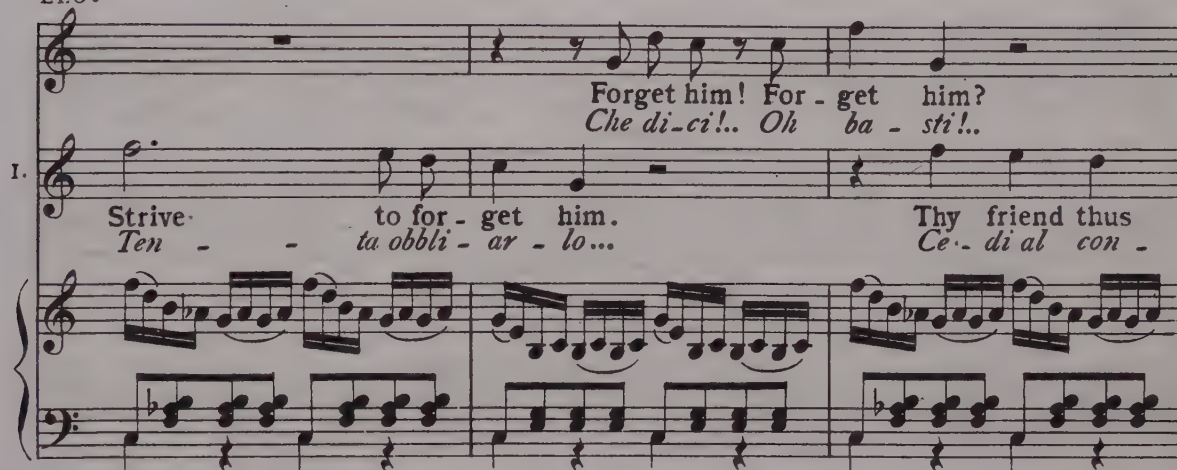
I. dear sake I trem - ble.  
l'al - ma!.. lo te - mo... Grave doubts come  
Dub - bio, ma

I. o'er me..... all thou hast said to..... me wakes with -  
tri - sto..... pre - sen - ti - men - to..... in me ri -

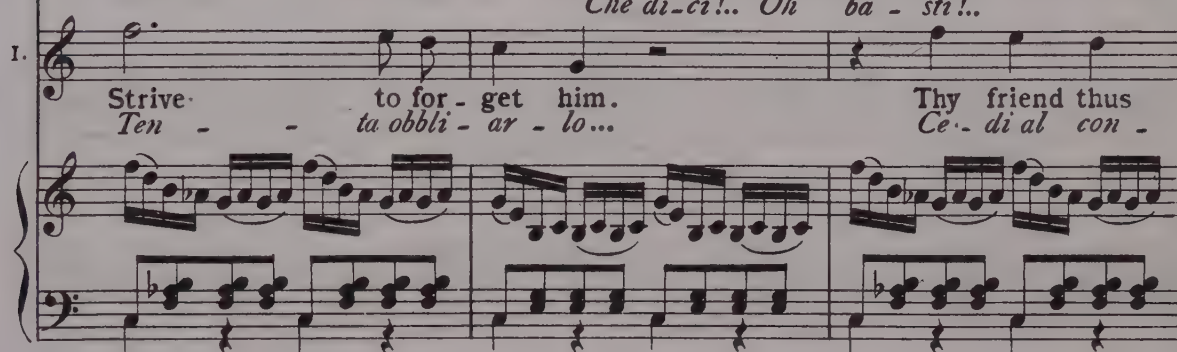
I. 

- in me some dread fore - - bod - ing,  
- sve - - glia quest' no - mo ar - ca - no!...

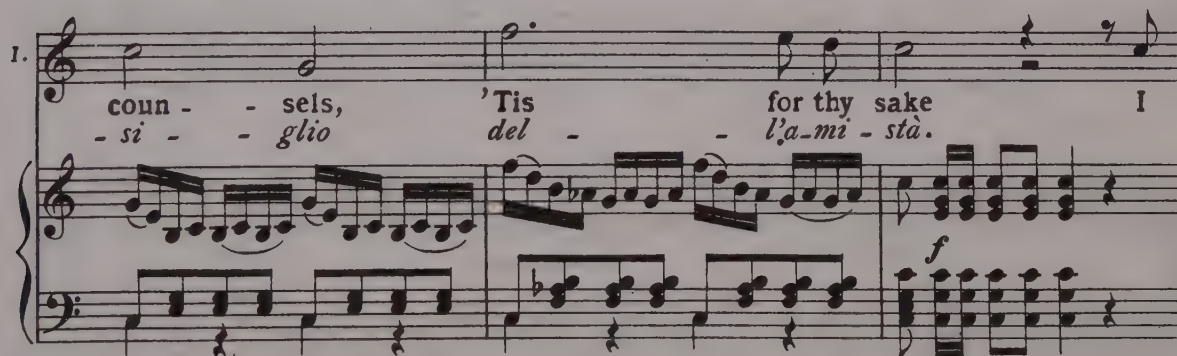
LEO.



Forget him! For - get him?  
Che di-ci!.. Oh ba - sti!..

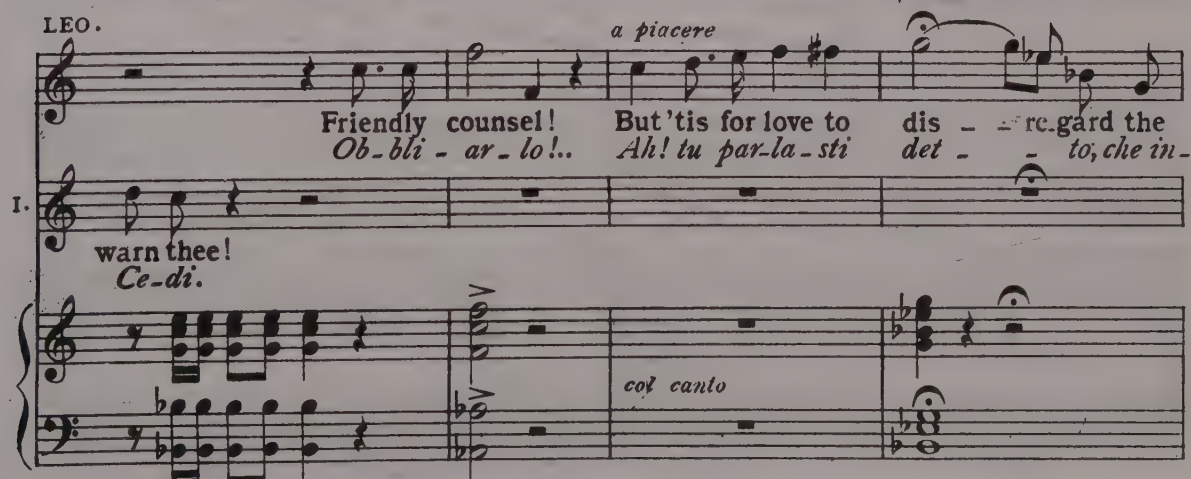
I. 

Strive to for - get him. Thy friend thus  
Ten - - ta obbli - ar - lo... Ce - di al con -

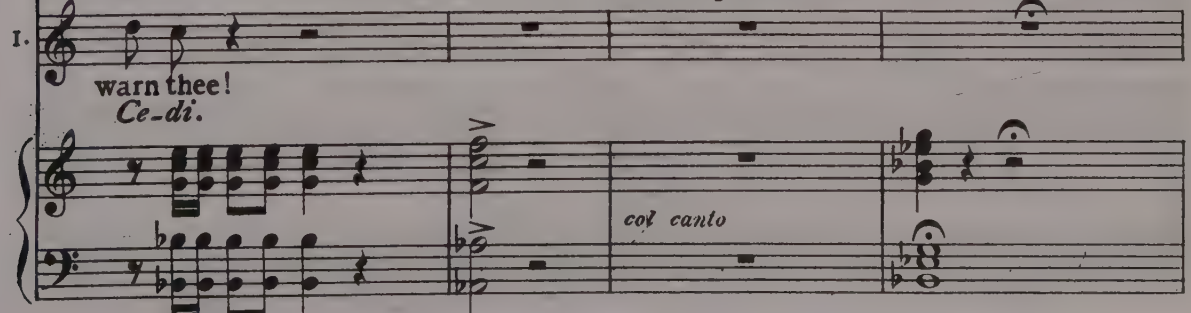
I. 

coun - - sels, 'Tis for thy sake I  
- si - - glio del - l'a-mi - stà.

LEO.



Friendly counsel! But 'tis for love to dis - - regard the  
Ob-bli - ar - lo!.. Ah! tu par-la - sti det - - to, che in -

I. 

warn thee! Ce-di.

col canto



L. fears..... that now prompt thy words  
- ten - - der l'al - ma non sa.

*ff*

28

ALL<sup>o</sup>. GIUSTO ♩ = 100

*p* *brillante*

*tr*

*tr*

*brillante*

LEO.

29

To tell of love so glow - - ing The tongue may strive for  
Di ta-le amor che dir - - si mal può dal-la pa-

*pp*

*tr*

L. *tr*  
 ev - er, But vain is each en-dea  
 - ro - la, d'a-mor, che inten-do io so

L. *brillante*  
 -vour, Ah! would..... my heart,..... my heart, my heart could  
 - la, il cor..... il cor..... il cor s'in - ne - bri -

L. *tr*  
 speak, On him my life be - stow -  
 - ò. Il mio de-sti - no com - pier -

*p*

L. *30*  
 - ing Our fates shall be u - ni - ted. The vow my lips have  
 - si non può che a lui dap-pres - so... S'io non vi-vrò per

*p*  
*a tempo*

L. *plight* - - - - ed, I'll die be - fore, I'll  
*es* - - - - so, *per es - so, per*  
 8-----

L. *p* *POCO PIÙ MOSSO*  
 die, I'll die be - fore I break, I'll die!..... Yes, the vow my lips have  
*es - so, per es - so mo - ri - rò!..... S'i - o non vi - vrò per*  
*POCÒ PIÙ MOSSO*  
*pp*

L. *p* *cres.* *tr* *tr* *tr* *tr*  
*plight* - ed, Before I break I'll die, ah! yes, be -  
*es - so, per es - so io mo - ri - rò, ah sì, per*  
*cres.* *cres.*

L. *cres.* *tr* *tr* *tr* *tr*  
 - fore I break I'll die, be - fore I break I'll  
*es - so mo - ri - rò, 5 per es - so mo - ri -*  
 8-----  
*tr* *tr* *tr* *tr* *mf*



L. *die - rò, mo - ri -* *Pii*

*Opp.* *Pii*

L. *die!* *INES* *- rò.* (to herself)

[31] (I pray her heart may  
(Non deb - ba mai pen -

I. *nev - er grieve, That she ne'er may*  
*- tir - si chi tan - to un gior - no a -*

I. *know for bright hopes fled re - pen - tant tears of woe.)*  
*- mò! non deb - ba mai pen - tir - si chi tan - to a - mò!)*

LEO. 1<sup>o</sup> TEMPO

[32] To tell of love so glow -  
Di ta - le a-mor, che dir -

1<sup>o</sup> TEMPO

*pp*

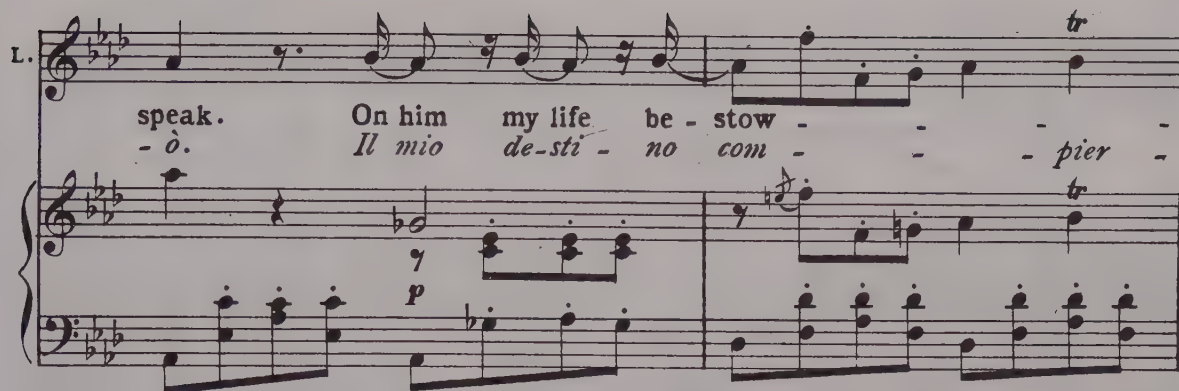
L. - ing The tongue may strive for ev -  
- si mal può dal-la pa - ro -

L. - er, But vain is each en - dea -  
- la, d'a-mor, che inten - do io so -

*brillante*

L. - vour; Ah! would my heart,..... my heart, my heart, could  
- la, il cor..... il cor..... il cor s'in - ne - bri -

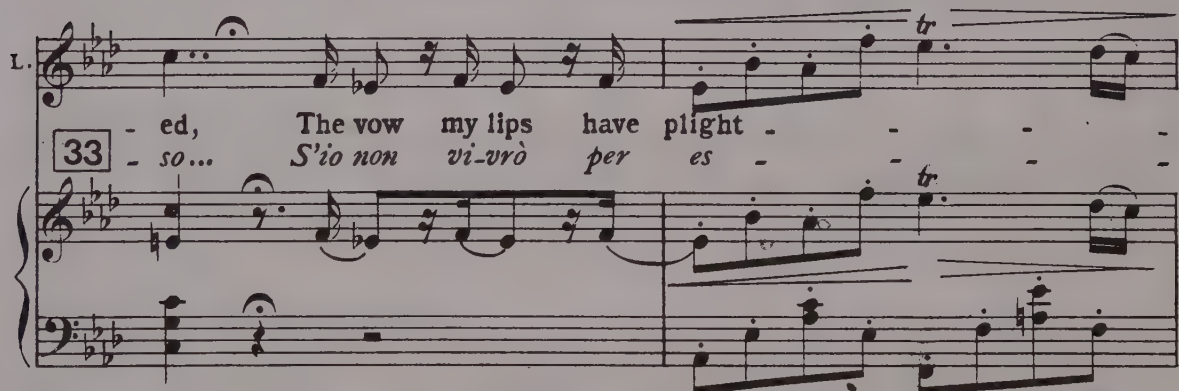
8

L.  *tr*

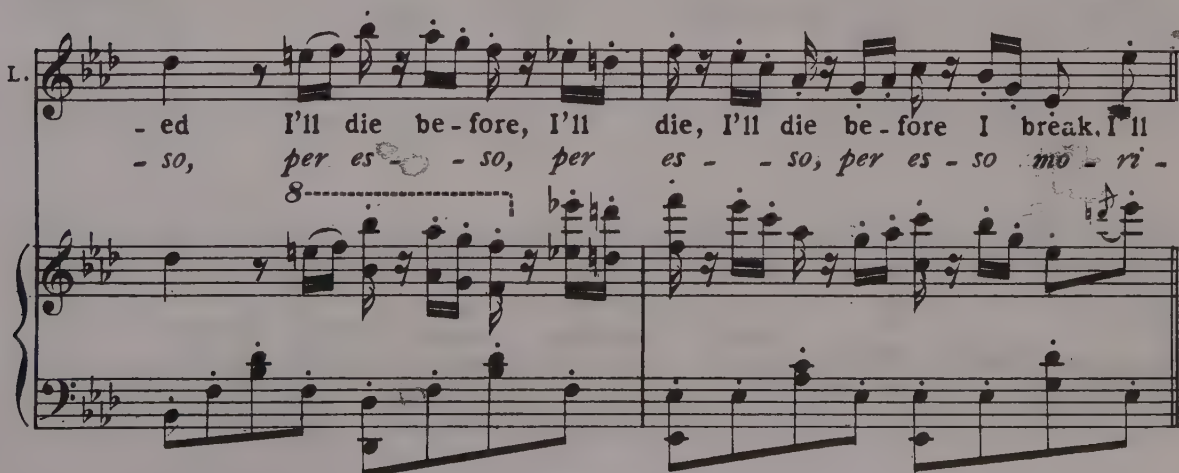
Speak. On him my life be - stow -  
 - ò. Il mio de - sti - no com - - pier -

L.  *tr*

- ing, Our fates shall be u - nit -  
 - si non può che a lui dap - pres -

L.  *tr*

33 - ed, The vow my lips have plight -  
 - so... S'io non vi-vrò per es - -

L.  *tr*

- ed I'll die be - fore, I'll die, I'll die be - fore I break, I'll  
 - so, per es - so, per es - - so, per es - so mo - ri -



## POCO PIÙ MOSSO

L. *p* die!..... Yes, the vow my lips have plight - ed be-fore I break I'll  
- rò! s'i - o non vi - vrò per es - so, per es-so io mo - ri -

## POCO PIÙ MOSSO

*pp* *cres.*

L. *p* *cresc.* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr* die, Ah! yes be - fore I break I'll die, be - fore I break I'll  
- rò, ah sì, per es - so mo - ri - rò, per es-so mo - ri -

*mf*

L. *Opp.* die,..... I'll  
- rò! mo - - - - - ri -

*I'll*

L. *die. Ah yes, I'll die ere I will*  
*- rò, ah sì, per es - so mo - ri -*

INES

**34** *I pray her heart may nev - er*  
*Non deb - ba mai pen - tir -*

PIÙ MOSSO

*f*

L. *break my vow, I'll die, ah! yes, I'll*  
*- rò, ..... per es - so mo - ri -*

I. *grieve, That she may nev - er*  
*- sì chi tan - to un gior - no a -*

8

L. *die, ah yes, ere I will break my*  
*- rò, ah sì, per es - so mo - ri -*

I. *know, For ba - nish'd peace, for bright hopes*  
*- mò, non deb - ba mai pen - tir -*

*tr*

I. *vow I'll die, I'll die, yes I will die, I.....*  
*- rò..... per es - so mo - ri - rò, mo - - -*

I. *fled, Re - pen - tant tears of woe, Ne'er know re -*  
*- si chi tan - to un gior - no a - - mò, chi tan - to un*

*tr* (they go up to the chambers)

I. *..... will die!*  
*- - - - - ri - rò!*

I. *- pen - tant tears of woe!*  
*gior - no, un gior - no a - - mò!*



## SCENA, ROMANZA &amp; TERZETTO

LEONORA, MANRICO &amp; COUNT.

## SCENE III.

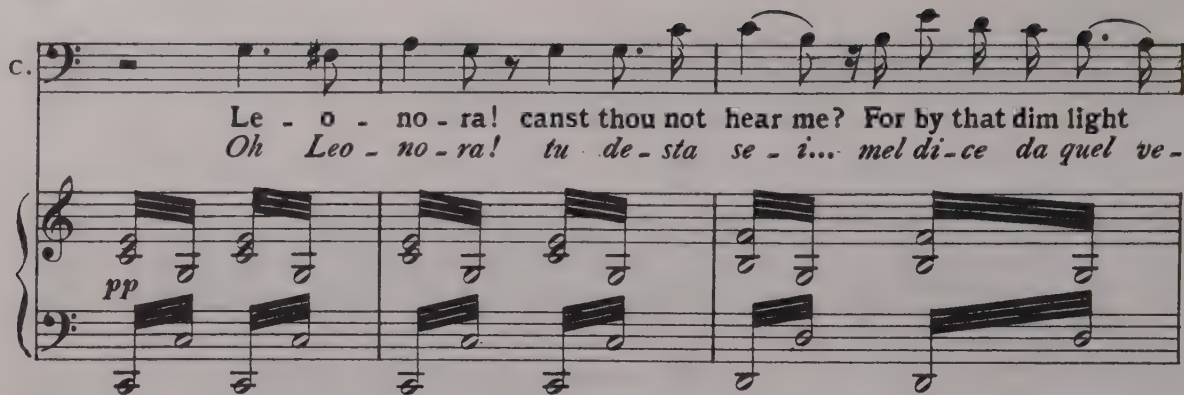
♩ = 80  
ANDANTE

COUNT

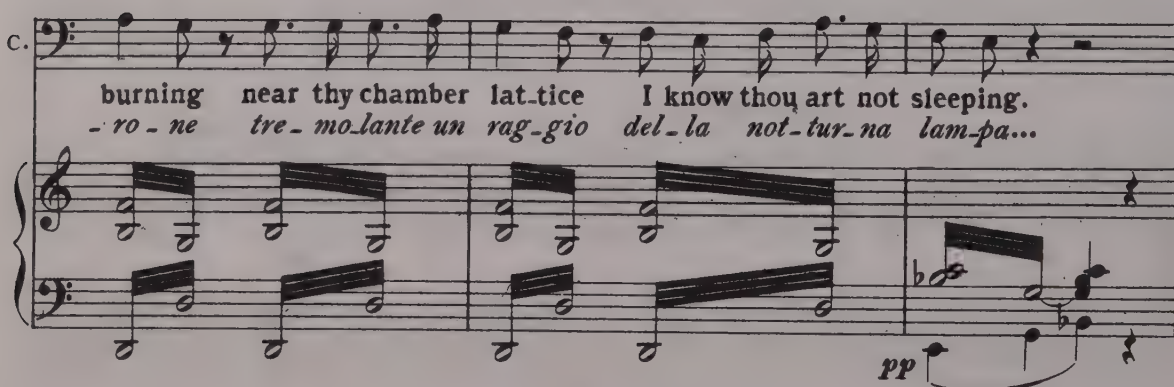
How still the night is! The queen with-in these  
Ta - ce la not - te!... Im - mer - sa nel son - no è,

c.

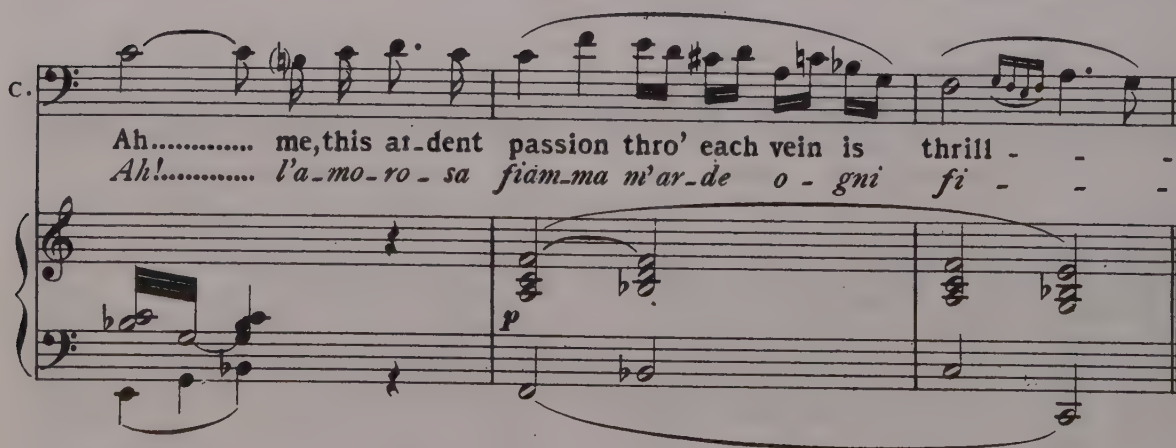
si - lent walls is sleeping, yet her attend - ant watch - es.  
cer - to, la re - gal si - gno - ra... ma ve - glia la sua da - ma!...

c. 

Le - o - no - ra! canst thou not hear me? For by that dim light  
 Oh Leo - no - ra! tu de - sta se - i... mel di - ce da quel ve -

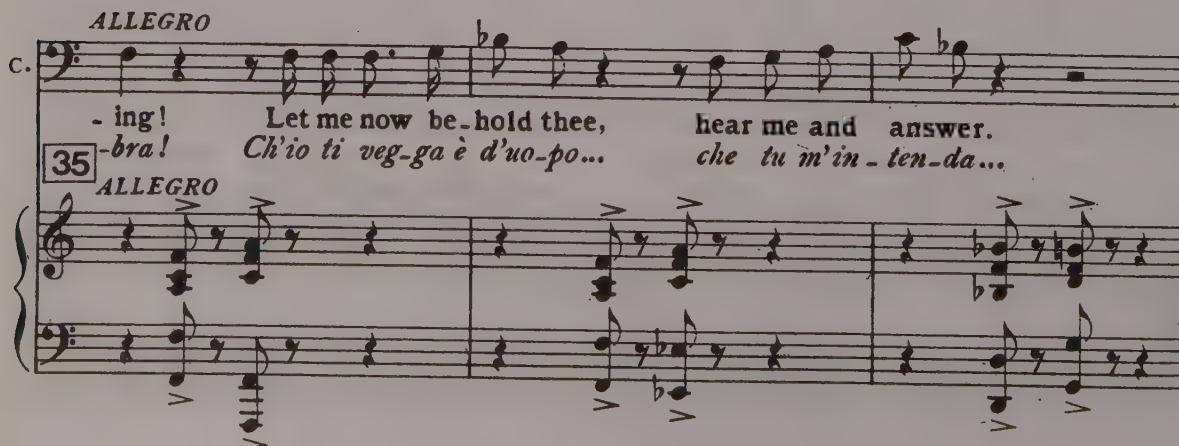
c. 

burning near thy chamber lat.tice I know thou art not sleeping.  
 - ro - ne tre - mo.lante un rag - gio del - la not - tur - na lam - pa...

c. 



Ah..... me, this ar.dent passion thro' each vein is thrill -  
 Ah!..... l'a - mo - ro - sa fiam - ma m'ar - de o - gni fi -

**ALLEGRO**

c. 

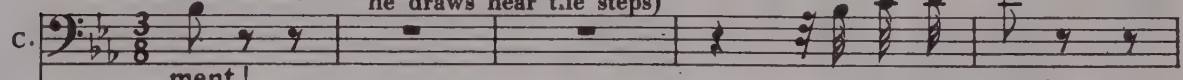
- ing! Let me now be - hold thee, hear me and answer.  
 - bra! Ch'io ti veg - ga è d'uo - po... che tu m'in - ten - da...

**35 ALLEGRO**


C.  

Dear one! O joy of joys! O hap - py mo -  
*ven-go... A noi su - pre - mo è tal mo - men -*

ANDANTE  $\text{♩} = 76$  (blind with love, he draws near the steps) (he stops)

C. 

ment! - to. The Trouba - dour!  
 [36] *Il Tro - va - tor!...*

ANDANTE  $\text{♩} = 76$   
 (Arpa) 


MANRICO (the Troubadour) *Cantabile a mezza voce*




Lone - ly I wan - der the  
*De - ser - to sul - - la*

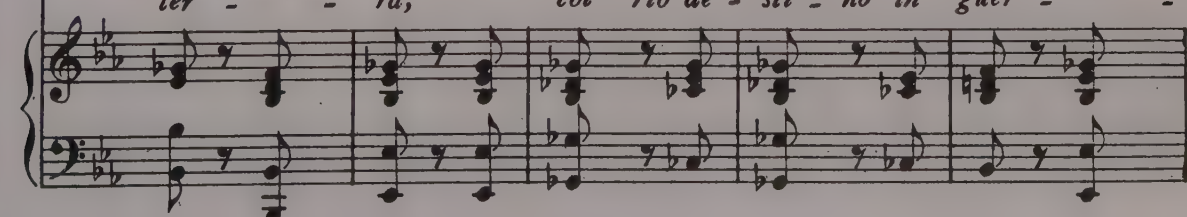
C. 

O madness!  
*Io fremo!...*



M. 

wide world o'er, Ev - er with for - tune and fate at  
*ter - - ra, col rio de - sti - no in guer - -*





M. *war, - ra, sigh-ing for one kind heart, è so-la spe-me un cor, sigh-ing for one kind è so-la spe-me un*

M. *heart, cor sigh-ing for one kind heart..... To bless the un cor al*  
*è so-la spe-me un cor.....* *tutta forza*

M. *trou - ba - dour! Oh vile one!*  
*Tro - va - tor! Oh det - ti!...*

COUNT 37

M. *Ah that so*  
*Ma s'ei quel*

C. *Oh madness!*  
*Io fre-mo!*

M. *hap - py a lot were mine! Then would I*  
*cor pos - sie - - de, bel - lo di*

M. *nev - er a - gain re - - pine What could the world give*  
*ca - - sta fe - - de, è d'o - gni re mag -*  
 COUNT *O mad - ness!*  
*Oh det - ti!*

M. *more, what could the world give more*  
*- gior, è d'o - gni re mag - gior,*

C. *With rage I trem - ble!*  
*Oh ge - lo - si - a!...*

M. *What could the world give more..... To bless the Trou - ba -*  
*è d'o - gni re mag - gior,..... maggior il Tro - va -*  
*con forza tr*

56 SCENE IV.  
ALLEGRO ♩ = 144

M. *-dour?*  
*-tor!* (he wraps himself in his cloak)

COUNT

38 If I err not she ap - proaches!  
Non m'in - gan - no... El - la scen - de!

ALLEGRO ♩ = 144

LEO. (runs toward the Count)

Soul of my being! the hour is  
A - ni - ma mi - a! Più del - l'u -

(How now?)  
(Che far?)

p

L. late Yet ev' - - ry moment hath still been sad - ly  
- sa - - to è tar - - da l'o - ra; io ne con - tai - gl'i -

L. number'd By these impulsive throbbings; And yet at last fate hath  
- stan - ti co' pal - pi - ti del co - re!... Al - fin ti gui - da pie -

a piacere

col canto



L. *pi - tied me and love hath brought me to thine arms. (a voice from the garden)*  
 MAN: *to - so a - mor fra que - ste brac - - cia...*

*Oh! false In-fi -*

*ALL° AGITATO*  $\text{♩} = 100$  SCENE V.

L. *(the moon shines forth, revealing a figure whose face is hidden by a visor)* *That voice here!*  
*Qual vo - ce!*

*one!*  
 39 *- da!*

*ALL° AGITATO*  $\text{♩} = 100$

*p*

L. *Ah! if my*  
*Ah! dal - le*

*(she recognizes them both, and throws herself at Manrico's feet)* *(agitated, to Manrico)*

L. *tongue hath err'd* *Blame ye the dark - ness on - ly.*  
*te - ne - bre* *trat - ta in er - ro - re io fu - i!* *To*  
*A*

L

thee it was I spake each word, To thee, so lov'd so  
*te credei ri - vol - ge - re l'ac - cen - to, e non a*

lone-ly. To thee a-lone, be-lieve me, For  
*lu - i... A - te, che l'al - ma mi - a sol*

worlds I'd not de-ceive thee. Thus on my knees I  
*chie - de, sol de - sì - a... Io t'a - mo, il giu - ro,*

swear, love, To live or die for thee.  
 t'a - mo d'im men - so, e - ter - no a - mor!

COUNT

Thus  
 Ed

MAN.

(lifting Leonora to her feet)

Oh joy un - bound - ed!  
 Ah più non bra - mo!

dar'st thou?  
 o - si?..

With  
 Av -

LEO.

I love thee!  
 Io t'a - - - mo!

hate and rage I burn, with  
 - vam - - po di fu - ror! Av - - -

I love thee!  
 Io t'a - - - mo!

Oh joy un - bound - ed!  
 Ah più non bra - mo!

hate and rage I burn! Thy  
 - vam - - po di fu - ror! Se un

40



C. *name! reveal thy name to me.*  
*vil non sei. di - sco - - vri-ti.*

*p*

LEO.

(ah me!)  
 (Ohi-mè!)

C. *Or fly, thou*  
*Pa-le - - sa il'*

*pp*

I (softly to Manrico)  
 For pi - ty's sake!  
 Deh, per pie - tà...

MAN. (lifting the  
 Be-hold me then, Man-  
 Rav-vi - sa - mi, Man-

C. *co - ward!*  
*no - me.*

*pp*

visor of his helmet)

M. *ri - ri - co io - co. son.*

C. *ri - co io son.*

Thou!  
Tu!..

C. *here, too!  
Co-me?..*

Oh, mad - man!  
In - sa - no,

*pp*

C. *Thou,  
te - a re - bel!  
me - ra - rio!*

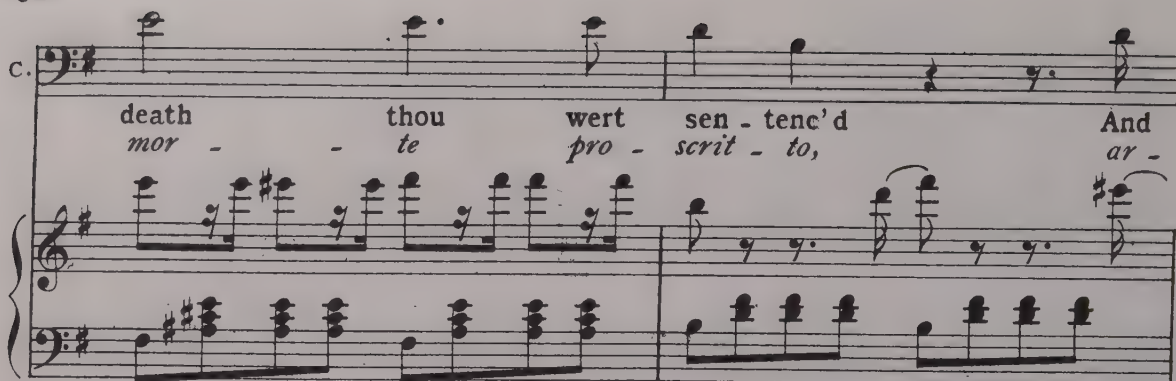
Thou,  
D'Ur-

C. *worst  
- gel*

of trai - tors!  
se - gua - ce,

To  
a

*pp*

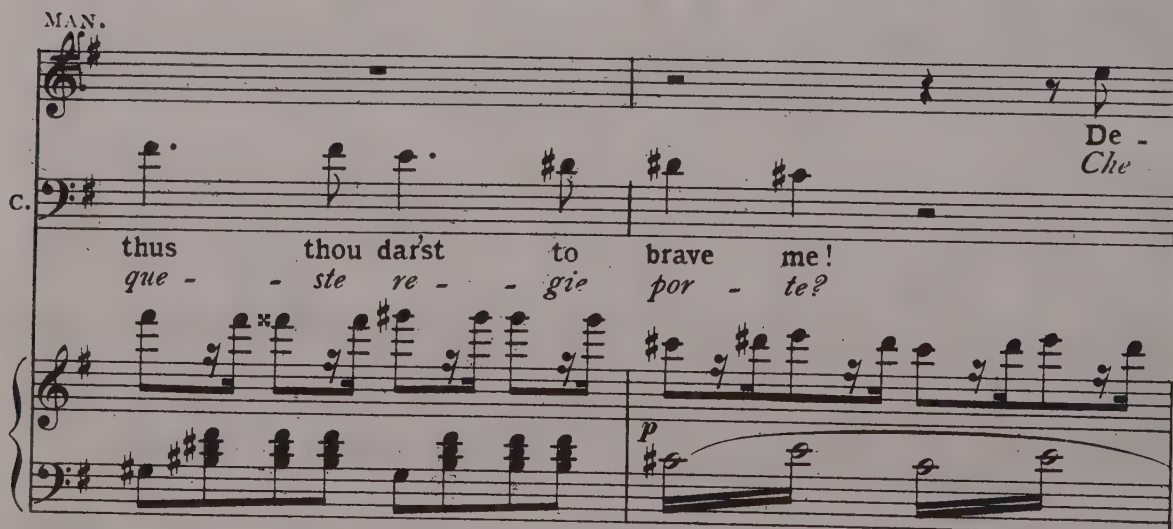
C. 

death mor - - te thou wert sen - tenc'd And ar -  
pro - scrit - to,

C. 

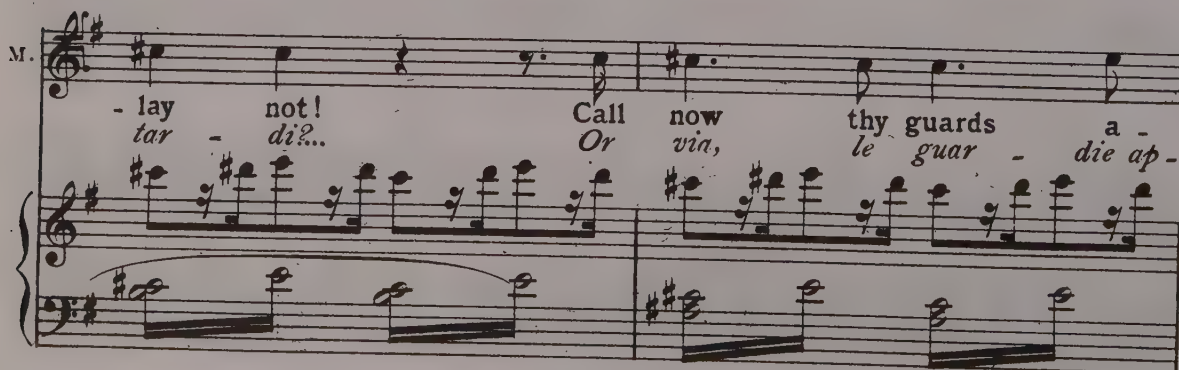
thou - di - - shalt meet thy doom Since a  
- sci vol - ger-ti

*pp*

MAN. 

thus thou dar'st to brave me! De - Che  
que - - ste re - - gie por - te?

*p*

M. 

- lay not! Call now thy guards a -  
tar - di?... Or via, le guar - die ap -



M. *- round thee. I am thy*  
*- pel - la, ed il ri -*

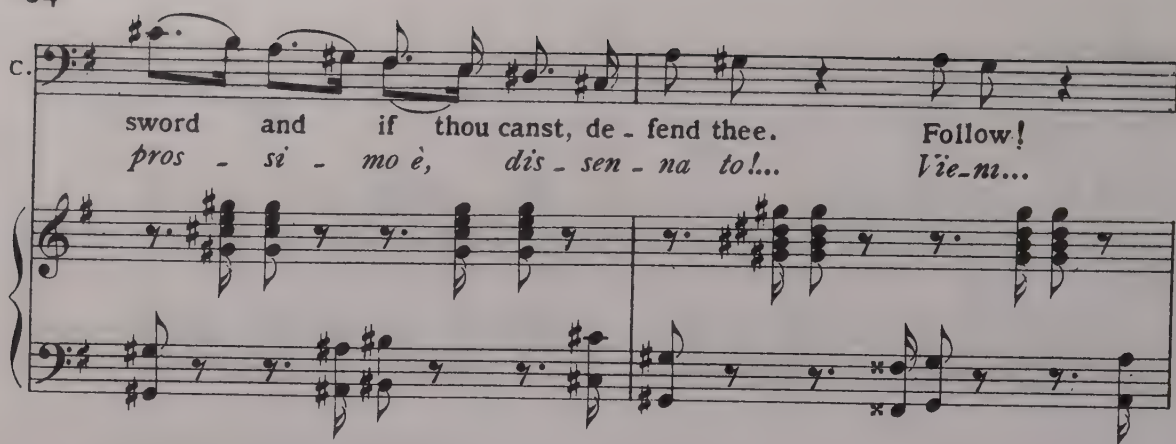
M. *ri - - val, To jus - - tice there - fore*  
*- va - - le al fer - - ro del car -*

M. *you would now con - sign me.*  
 COUNT *- ne - - fi - ce con - se - - gna.*

41

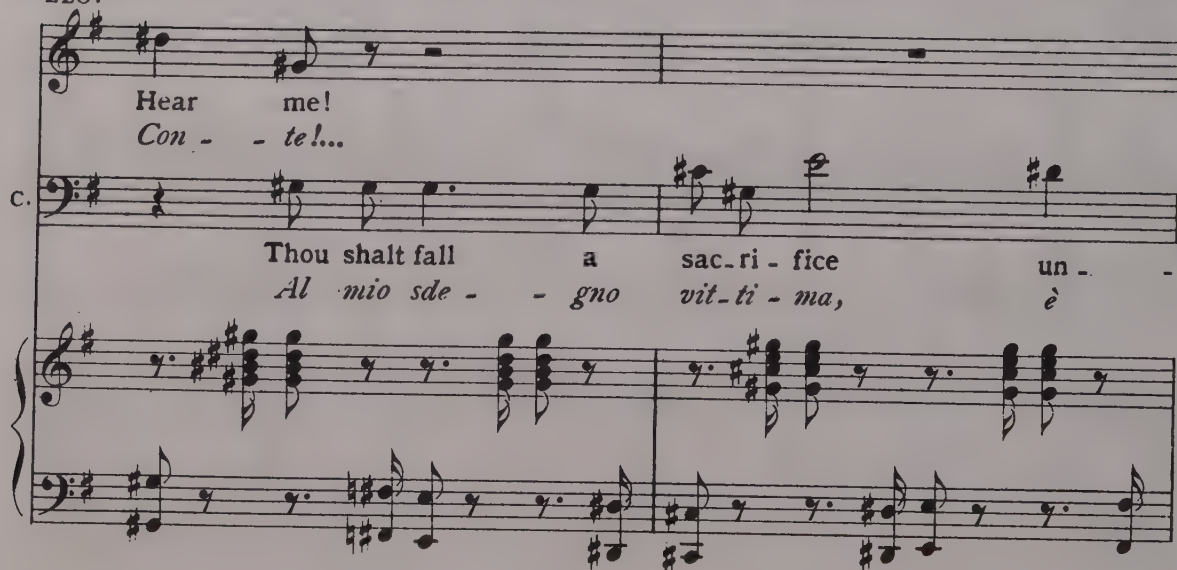
Thy II

C. *end per - chance ap - proaches, Draw thy*  
*tuo fa - ta - - le i - stante as - sai più*

C. 

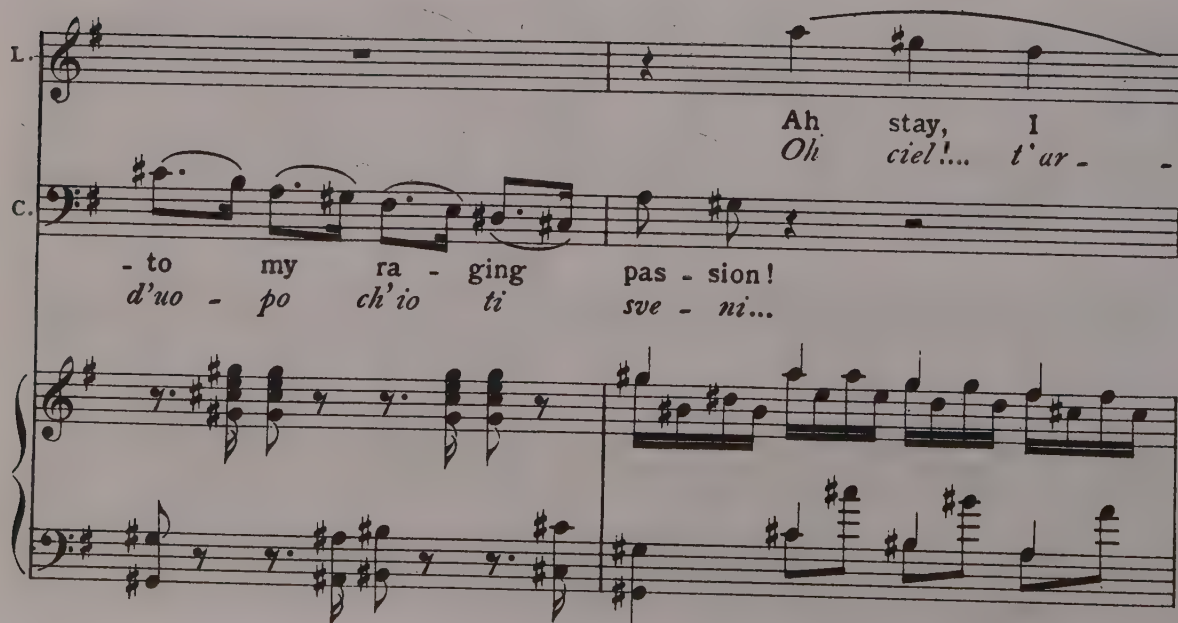
sword and if thou canst, de - fend thee. Follow!  
 pros - si - mo è, dis - sen - na to!... Vie-ni...

LEO.



Hear me!  
 Con - - te!...

Thou shalt fall a sac - ri - fice un -  
 Al mio sde - - gno vit - ti - ma, è

L. 

Ah stay, I  
 Oh ciel!... t'ar -

- to my ra - ging pas - sion!  
 d'uo - po ch'io ti sve - ni...

L. *MAN.* pray thee! (Ah, woe is  
- re - sta. (Che mai fa -

Lead on!  
An - diam...

Fol - low me!  
Se - gui-mi...

*dim.*

L. me!) (For aid I  
- rò?... (Un sol mio

M.

C. Lead on!  
An-diam...

Fol - low me!  
Se - gui-mi...

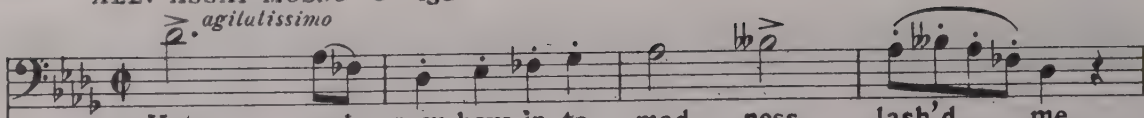
L. call not lest I should be - tray him!) Hear me!  
gri - do per-de - re lo puo-te!) M'o - di...

C.

No!  
No!

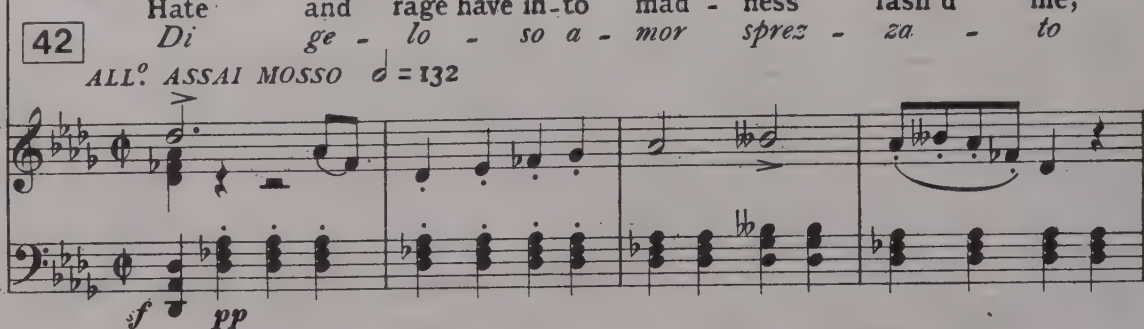


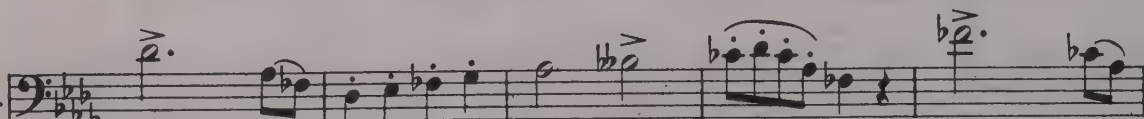
ALL<sup>o</sup> ASSAI MOSSO  $\text{♩} = 132$ *2. agilitissimo*

c. 

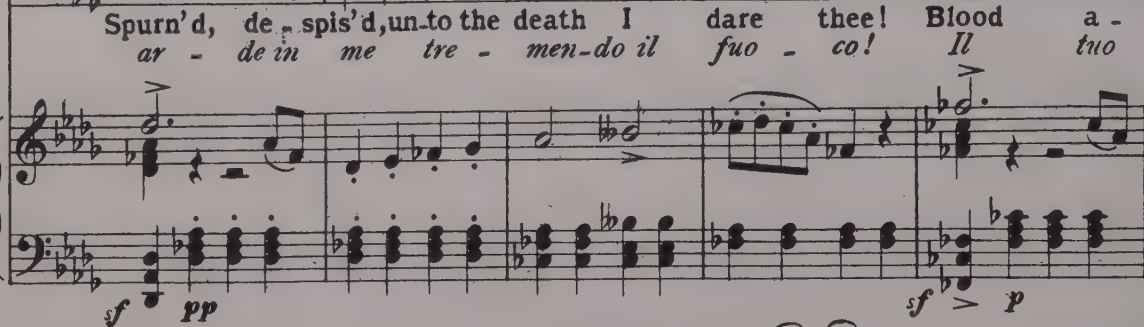
42 Hate and rage have in-to mad - ness lash'd me,  
Di ge - lo - so a - mor sprezz - za - to


ALL<sup>o</sup> ASSAI MOSSO  $\text{♩} = 132$



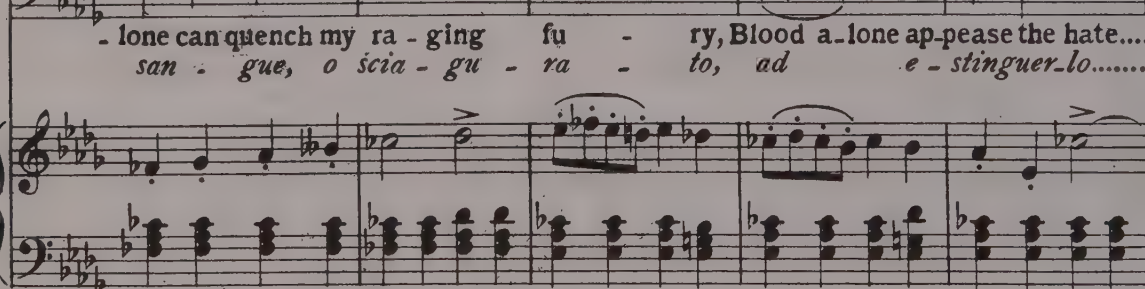
c. 

Spurn'd, de - spis'd, un-to the death I dare thee! Blood a -  
ar - de in me tre - men-do il fuo - co! Il tuo

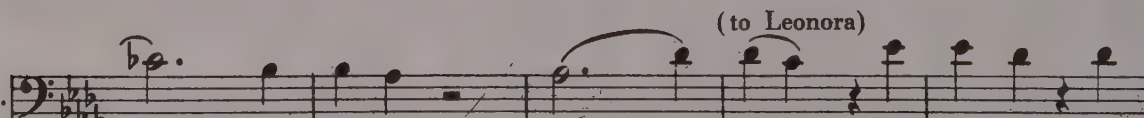


c. 

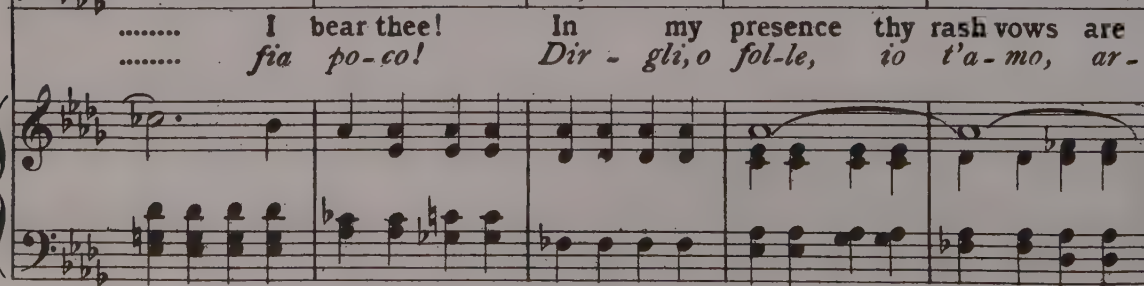
- lone can quench my ra - ging fu - ry, Blood a - lone ap - pease the hate....  
san - gue, o scia - gu - ra - to, ad e - stinguer-lo.....



(to Leonora)

c. 

..... I bear thee! In my presence thy rash vows are  
..... fia po-co! Dir - gli, o fol-le, io t'a-mo, ar -



c. *plighted. Thou my pow'r hast dar'd de - fy.....*  
*- di - sti!.. Ei più vi - - ve - re non può.....*

*tutta forza*

43 For the words which thou hast spo - ken, He shall  
 Un ac - cen - to pro - fe - ri - sti, che a mo -

*allarg. a piacere*


die,..... yes, he shall die!..... For the  
 - rir..... lo con - dan - nò,..... un ac -

*f* *col canto*

c. words which thou hast spo - ken, He shall die, yes he..... shall  
 - cen - to pro - fe - ri - sti che a mo - rir lo con - dan -

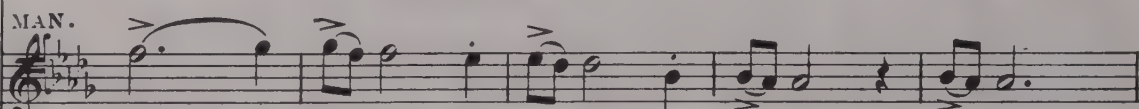
*pp*

LEO. *marcato*



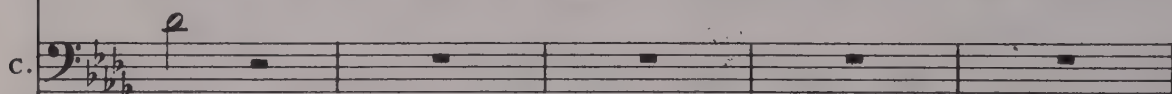
For one mo-ment by rea-son be gui-ded, Thus with  
Un i - stan-te al-men di - a lo-co il tuo

MAN.



I de - fy thee! all vain is thy fu - ry, Quick-ly  
Del su - per-bo è va - - na l'i - ra; ei ca - -


C.



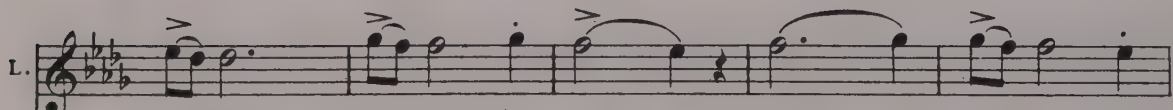
die!  
- nò!

44

*marcato*



L.




pas-sion why art thou ra - ging? Since I on - ly have  
sde-gno al - la ra - gio - ne: io, sol i - o di

M.

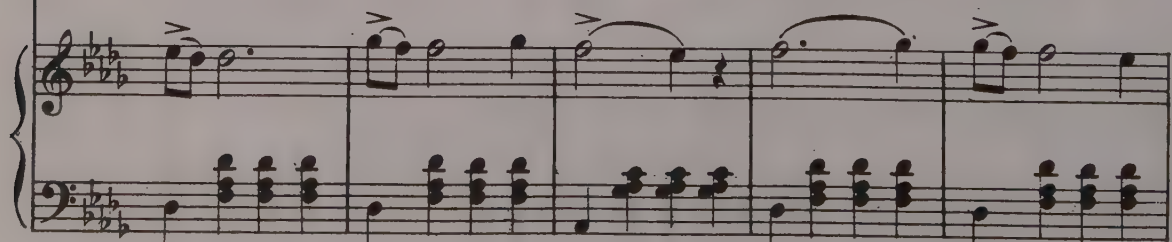


shalt thou thy life sur - ren - der: He whose heart is by  
- drà da me tra - fit - to: il mor - tal, che a -

C.



Madman!  
Fol-le!





L. *rous'd thee to fu - ry, Why this strife with him art thou*  
*tan - to fo - co son, pur trop-po, la ca -*

M. *her love in - spired, Shall be ev - er her true de -*  
*- mor t'in - spi - ra, dal - l'a - mor fu re - so in -*

C.

L. *wa - ging? Here then strike now, ah! strike in thine an - ger,*  
*- gio - ne! Piom - bi, piom - bi il tu - o fu - ro - re*

M. *(to the Count)*  
*- fend - er. In thy fu - ry thou dar'st me to bat - tle*  
*- vit - to. La tua sor - te è già com - pi - ta...*

C.

*O thou traitor!*  
*Dirgli t'a-mo...*

*O worse than*  
*o fol - le, ar -*

L. *Strike! thy pow-er I yet will de - fy..... Know then*  
*sul - la re - a che t'ol - trag - giò..... vi - bra il*

M. *To the com-bat I do thee de - fy..... She I*  
*l'o - ra o - ma - i per te suo - nò,..... il suo*

C. *madness!*  
*-di-sti!...* *O worst of madmen!*  
*oh fol-le, ar-di-sti!...*

L. *ra-ther than liv-ing I'd love thee, I would scorn thee, ab -*  
*fer - ro in que - sto..... co - re, che te a - mar..... non*

M. *love shall be mine and for ev - er, Thou art doom-ed by*  
*co - re e la tu - a vi - ta il de - sti - no a*

C.

L.  
-jure thee, and die!  
*vuol, nè..... può!*

M.  
my hand to die!  
*me..... ser - bò!*

C.  
Blood a - lone can quench my rag - ing  
*Il tuo san - gue, o scia - gu -*

45

C.  
fu - ry, Blood a - lone appease the hate I  
*- ra - to, ad e - stin - guer - lo fia*

C.  
bear thee! In my presence thy rash vows are  
*po - co! Dir - gli, o fol - le, io t'a - mo, ar -*

*sf p*

*sf p*



C. *plighted, Thou my pow'r hast dar'd de - fy, And for the words which thou hast*  
*- di - sti!.. Ei più vi - ve - re non può, no, ei più vi - ve - re non*

C. *spo - ken, He shall die, yes, he shall die, yes, he shall die, yes, he shall*  
*può, no, no, non può, no, no, non può, no, ei più vi - ve - re non*

*stent.*

*stent. col canto*

LEO. *a tempo*

Here then strike now, yes, strike in thine an - ger,  
 Piom - bi, ah! piom - bi il tu - o fu - ro - re

MAN.

In thy fu - ry thou dar'st me to bat - tle,  
 La tua sor - te è già..... com - pi - ta

C. *die! Ah! hate and rage have in - to madness lash'd me, Spurn'd, despis'd, un -*  
*può. Ah! di ge - lo - so, di ge - lo - so amor sprezz - a - to ar - de in*

**46**

*f a tempo*

L. Know then ra - ther, ra - ther than liv - - ing  
sul - la re - a che t'ol - trag - giò,.....

M. To the com - bat I thee de - fy  
l'o - ra o - - mai per te..... suo - nò,

C. -to the death I dare thee. Blood a - lone can quench my fu - ry! For the  
me tre - mendo il fo - co, arde in me tre - men - do il fo - co! Un ac -

8-----

L. I would love thee, I scorn thee, ab - jure thee,  
vi - - bra il fer - ro in que - - sto co - re,

M. She I love shall be mine, and for ev - er,  
il suo co - re e la tu - a vi - ta

C. words which thou hast spo - ken, For the words which thou hast spo - ken, He shall  
- cen - to pro - fe - ri - sti, un ac - cen - to pro - fe - ri - sti che a mo -

8-----

*Poco più mosso*

L. I would scorn thee, ab - jure thee, and die!.....  
*che te a - mar non vuol, nè può.....*

M. Thou art doomed by my hand to die!.....  
*il de - sti - no a me ser - - bò,.....*

C. die, yes, he shall die, He now shall die, he now shall die!.....  
*- rir lo con-dan - nò, che a mo - rir lo con-dan - nò!.....*

8.....

47 *ff*

L. .... I scorn thee, ab - jure thee, I  
 .... *che te..... a - mar..... non*

M. .... Thou'rt doom'd..... to die,..... Thou'rt  
 .... *a me..... ser - bò,..... a*

C. .... Yes, he..... shall die,..... Ah!  
 .... *lo con - - dan - nò,..... ah*

8.....



L. *scorn thee, yes, I scorn thee, scorn thee*  
*vuol, nè può, no, no, non vuol, non*

M. *doom'd to die, yes, thou art doom'd, art*  
*me ser - - - bò, sì, il de - sti - no a*

C. *yes, for the words which thou hast spo - ken, He shall die, yes,*  
*sì, un ac - cen - to pro - fe - ri - sti che a mo - rir lo*

8-----

L. *tho' I die!*  
*vuol, nè può,*

M. *doom'd to die!*  
*me ser - - bò...*

C. *he shall die, Yes, he shall die, he now shall die, he now shall*  
*con - dan - nò, che a mo - rir lo con-dan - nò, lo con-dan -*

8-----

L. *I..... would scorn thee, I..... would..... scorn and die!*  
*te..... a - mar non..... vuol,..... nè..... può,..*

M. *Yes, thou art doom'd, art doom'd, yes, thou art doom'd to die!*  
*la tu - a vi - ta il de - sti - nò a me ser - bò,..*

C. *die! He shall die, yes he, shall die! He*  
*- nò, a mo - - rir lo con - dan - nò, che*

8.....

L. *I..... would scorn thee.*  
*te..... a - mar.....*

M. *Yes, thou art doom - ed*  
*la..... tu - a vi - ta*

C. *now shall die, he now shall die, he now shall die!*  
*a mo - rir lo con - dan - nò, lo con - dan - nò, He*  
*a*

8.....

L. scorn thee, scorn thee, and..... die, yes, I would scorn, I  
 non..... vuol,..... nè..... può, no, non può, no, non

M. 'neath my hand to die, to die, yes, to die, yes to  
 il de - sti - no a me ser - bò, sì, ser - bò, sì, ser -

C. shall die, he now shall die, he shall die, he shall  
 mo - - rir lo con - dan - nò, a mo - rir, a mo -

8.....

L. would scorn..... and die!  
 può, non..... può!

M. die, yes thou art doom'd, art doom'd to die!  
 - bò, sì, il de - sti - no a me ser - bò!

C. die, he now shall die, he now shall die!  
 - rir lo con - dan - nò, lo con - dan - nò! (the two rivals

8.....

go off, with their swords drawn, Leonora swoons and falls)



# ACT II.

## The Gitana

SCENE I: Early dawn — A dilapidated hut at the foot of a mountain in Biscaglia — At the back, against an open expanse, a great fire, near which Azucena is seated; Manrico lies near her on a mattress, wrapped in his cloak. His helmet is at his feet; he stares fixedly at the sword in his hands. Many gipsies grouped in the scene.

### CHORUS OF GIPSIES AND SONG

AZUCENA

$\text{♩} = 138$   
*ALLEGRO*

8

8

8

8

8

*f*

*p*

First system of piano introduction. Treble clef has a melody of eighth notes with accents. Bass clef has a steady eighth-note accompaniment. Dynamic marking *p* is present.

Second system of piano introduction. Treble clef continues the melodic line with some rests. Bass clef continues the accompaniment.

Third system of piano introduction. Treble clef continues the melodic line. Bass clef continues the accompaniment.

CHORUS

TEN. *pp*

Look how the clouds from the skies are fly-ing, Morn comes at  
*Ve - di! le fo - sche not - tur - ne spoglie de' cie - li*

BASSI *pp*

First system of the chorus. Tenor and Bass staves with lyrics. Treble clef has a melodic line. Bass clef has a supporting line. Dynamic marking *pp* is present.

1

*pp*

First system of the piano accompaniment for the chorus. Treble clef has a melodic line. Bass clef has a supporting line. Dynamic marking *pp* is present.

last like a bride in..... gladness, Night like a  
*sve - ste l'im-men - sa..... vol - ta; sem - bra u - na*

last like a bride in..... gladness, Night like a  
*sve - ste l'im-men - sa..... vol - ta; sem - bra u - na*

*pp*

wi - dow grown wea - ry of sigh - ing, Throws off a -  
*ve - do - va che al - fin si to - glie i bru - ni*

wi - dow grown wea - ry of sigh - ing, Throws off a -  
*ve - do - va che al - fin si to - glie i bru - ni*

- gain the black robes of..... sad - ness.  
*pan - ni on - d'e - ra in - vol - ta.*

- gain the black robes of..... sad - ness.  
*pan - ni on - d'e - ra in - vol - ta.*



(they take up their hammers)

All hands to  
Al - l'o - pra, al -

All hands to  
Al - l'o - pra, al -

(the singers beat the hammers on the anvils in time: Basses on the down-beats, Tenors on the off-beats.)

work then!  
- l'o - pra!

**Beauty**  
*Dagli.*

work then!  
- l'o - pra!

is near us.  
*Mar - tel - la.*

*f*

Who like the Gip - sy with love - light can cheer us?  
*Chi del gi - ta - no i gior - ni ab - bel - la?*

*f*

Who like the Gip - sy with love - light can cheer us?  
*Chi del gi - ta - no i gior - ni ab - bel - la?*

**2**

Sop.

*f*  
Who like the Gip - sy with love - light can cheer us, who?  
Chi del gi - ta - no i gior - ni ab - bel - la, chi?

Who like the Gip - sy with love - light can cheer us, who?  
Chi del gi - ta - no i gior - ni ab - bel - la, chi?

Who like the Gip - sy with love - light can cheer us, who?  
Chi del gi - ta - no i gior - ni ab - bel - la, chi?

who, who, say, who is so dear?  
chi i gior - ni ab - bel - la?

who, who, say, who is so dear? For love and  
chi i gior - ni ab - bel - la? Chi del gi -

who, who, say, who is so dear? For love and  
chi i gior - ni ab - bel - la? Chi del gi -

*tutta forza*

beau - ty say who can e - qual The dear Gi -  
 - ta - no i gior - ni ab - bel - la? La zin - ga -

beau - ty say who can e - qual The dear Gi -  
 - ta - no i gior - ni ab - bel - la? La zin - ga -

- ta - - na?  
 - rel - - la.

- ta - - na?  
 - rel - - la.

- ta - - na?  
 - rel - - la.

*ff* *f*

(they pause from their work,  
 and say to the women:)

Wine gives us courage;  
 Ver - sa - mi un tratto:

Wine gives us courage;  
 Ver - sa - mi un tratto:

*8*



Fill then your glass - es, hearts glow  
*le - na e co - rag - gio il cor - po e*

Fill then your glass - es, hearts glow  
*le - na e co - rag - gio il cor - po e*

8.

(the women pour wine into crude cups)

cheer-i - ly, eyes glisten lightly.  
*l'a - ni - ma traggon dal be - re.*

cheer-i - ly, eyes glisten lightly.  
*l'a - ni - ma traggon dal be - re.*

8.

Look how the sun its own splendour sur.  
Oh guarda, guar - da! del so - le un

Look how the sun its own splendour sur.  
Oh guarda, guar - da! del so - le un

-pass - es, Seen thro' the gob - lets that spar - kle so  
rag - gio bril - la più vi - vi - do nel tuo bic -

-pass - es, Seen thro' the gob - lets that spar - kle so  
rag - gio bril - la più vi - vi - do nel tuo bic -

-pass - es, Seen thro' the gob - lets that spar - kle so  
rag - gio bril - la più vi - vi - do nel tuo bic -

brightly!  
- chie - re!

brightly!  
- chie - re!

brightly!  
- chie - re!



To work, to work then,  
Al - l'o - pra, al - l'o - pra...

To work, to work then,  
Al - l'o - pra, al - l'o - pra...

Who like the Gip - sy with love - light can  
Chi del gi - ta - no i gior - ni ab -

Who like the Gip - sy with love - light can  
Chi del gi - ta - no i gior - ni ab -

Who like the Gip - sy with love - light can  
Chi del gi - ta - no i gior - ni ab -

cheer us? Who like the Gip - sy with love - light can  
- bel - la? Chi del gi - ta - no i gior - ni ab -

cheer us? Who like the Gip - sy with love - light can  
- bel - la? Chi del gi - ta - no i gior - ni ab -

cheer us, who? who, who, say, who is so dear?  
 - bel - la, chi? chi i gior - ni ab - bel - la?

cheer us, who? who, who, say, who is so dear? Who like the  
 - bel - la, chi? chi i gior - ni ab - bel - la? La zin - ga -

cheer us, who? who, who, say, who is so dear? Who like the  
 - bel - la, chi? chi i gior - ni ab - bel - la? La zin - ga -

*tutta forza*  
 The dear Gi - ta - na!  
 La zin - ga - rel - la.

Gip - sy, the young Gi - ta - na, The dear Gi - ta - na!  
 - rel - la, la zin - ga - rel - la, la 'zin - ga - rel - la.

Gip - sy, the young Gi - ta - na, The dear Gi - ta - na!  
 - rel - la, la zin - ga - rel - la, la zin - ga - rel - la.

*ff*

AZUCENA (the gipsies gather round her as she sings)

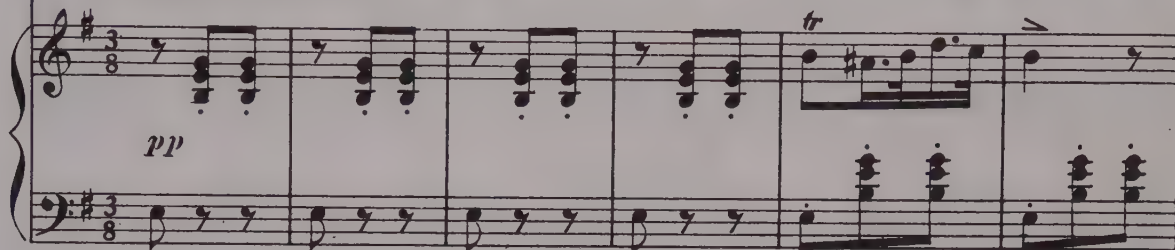
ALLEGRETTO ♩ = 60



Fierce flames are ra - - ging,  
 Stri - - de la vam - - pa!

6

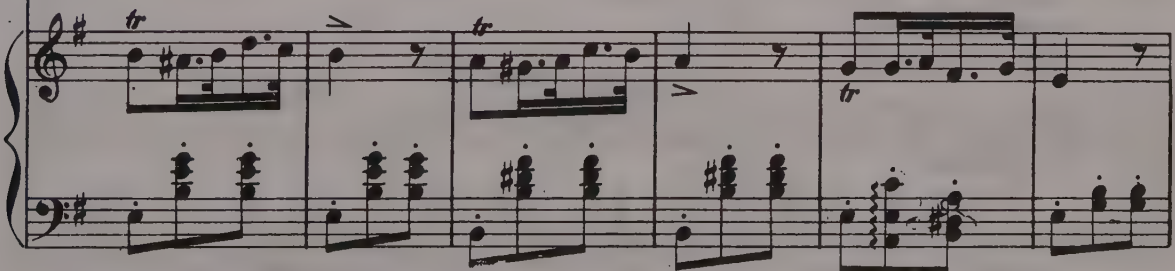
ALLEGRETTO ♩ = 60



Loud..... cla - mour fills..... the air, Mad crowds rush  
 la..... fol - la in - do - - mi - ta cor - - re a quel



for - - ward, Ea - - ger for hor - - rors there.  
 fo - - co, lie - - ta in sem - bian - - za!





A. *f* *pp*

Hark..... to their wild..... shouts! List..... to that  
 Ur - - li di gio - - ia in - - tor-no ec-

*marcato.* *pp*

A. *f*

pier - cing cry, Poor..... friendless Gip - - sy,  
 - cheg - gia - no: cin - - ta di sgher - - ri

*marcato*

A.

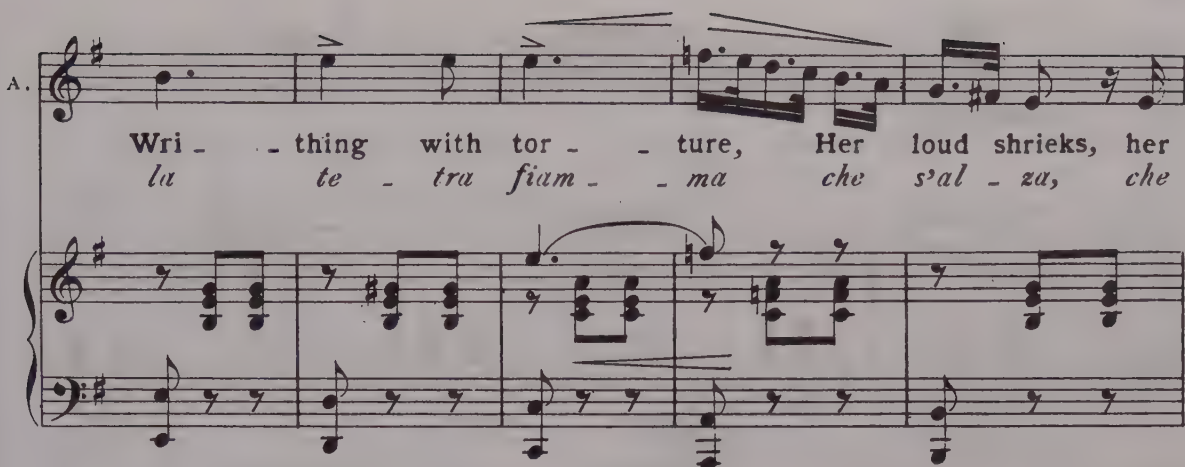
ah! must she thus die, then? Flames close a -  
 don - - na s'a - van - - za; Si - - ni - stra

*p*

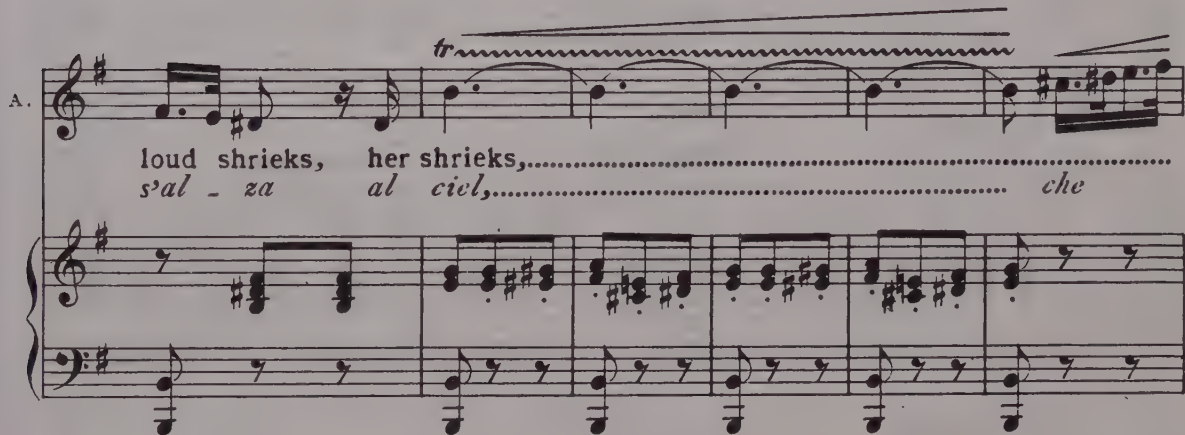
A. *tr*

- round..... her while..... fierce - ly they..... rise,  
 splen - - de sui vol - ti or - ri - - bi - li

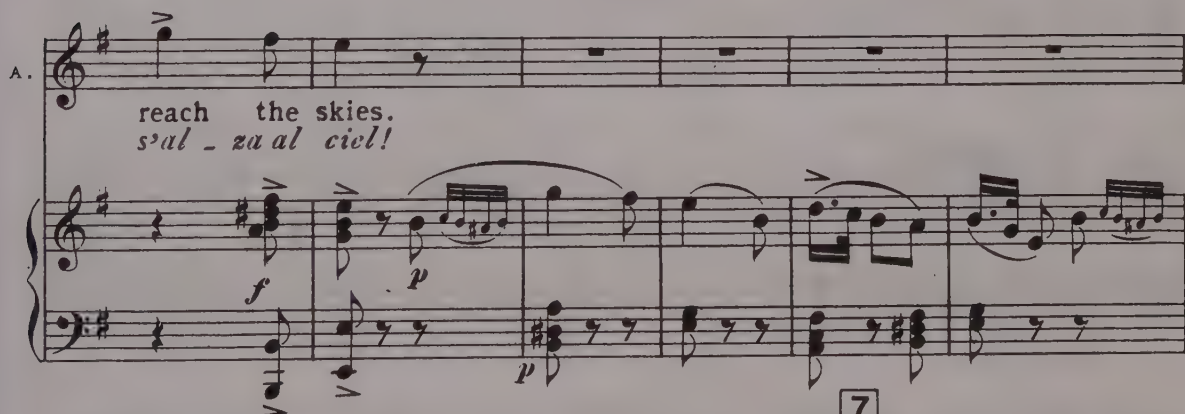
*tr* *tr*

A. 

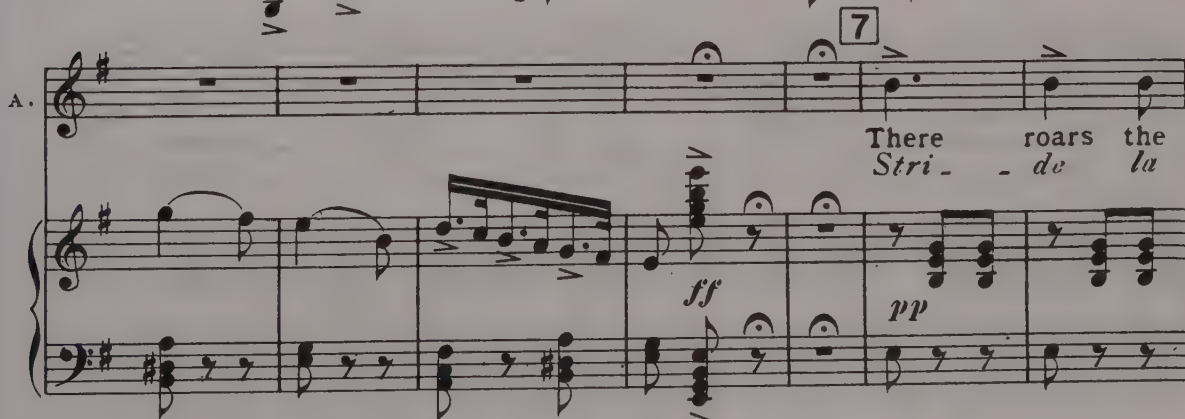
Wri - - thing with tor - - ture, Her loud shrieks, her  
la te - tra fiam - - ma che s'al - za, che

A. 

loud shrieks, her shrieks,.....  
s'al - za al ciel,..... che

A. 

reach the skies.  
s'al - za al ciel!

A. 

There roars the  
Stri - - de la

A. *tr* burn - ing pyre, There stands the doom - ed one;  
*vam - pal* giun - ge la vit - ti - ma

A. De - mons ex - ult - ing, Laugh..... at each  
*ne - ro* ve - sti - ta, di - scin - ta e

A. *tr* deep groan; Howl - ing like wild..... beasts,  
*scal - za;* *f>* gri - do fe - ro - ce

*marcato*

A. *pp* Yet..... in her a - go - ny From hill side to  
*di..... mor - te* le - va - si; *f>* l'e - coil ri -

*pp* *marcato*



A. hill - side E - choes her death cry; Flames  
- pe - te di..... bal - za in bal - za; si -

A. close a - round..... her While fierce - ly they..... rise;  
- ni - stra splen - de sui vol - ti or - ri - bi - li

A. Wri - thing with tor - ture her loud shrieks, her loud shrieks, her  
la te - tra fiam - ma che s'al - za, che s'al - za al

A. shrieks,..... reach the skies!  
ciel,..... che s'al - za al ciel!

**ASSAI MODERATO** *cupo ed allarg.*

A. *'Tis sad but far more sad and dreary was the*  
*Del pa - ri me - sta che la sto - ri - a fu -*

S. *p*

T. *Ah, what a tale of woe!*  
*Me - sta è la tua can - zon!*

B. *Ah, what a tale of woe!*  
*Me - sta è la tua can - zon!*

**CHORUS OF GIPSIES**

*p*

**8** *Ah, what a tale of woe!*  
*Me - sta è la tua can - zon!*

**ASSAI MODERATO**

*p*

*sempre più **P** col canto*

(turning toward Man-  
 rico, and murmuring)

A. *dread - ful deed that gave my song its sto - ry! Re - venge! Re -*  
*- ne - sta da cui trag - ge ar - go - men - to! Mi ven - di -*

*morendo*

*softly)*

A. *- venge! Re - venge! Re - venge!*  
*- ca ... mi ven - di - ca!*

**MANRICO**

*(A - gain these myster - ious*  
*(Lar - ca - na pu - ro - la o -*

M. words!)  
- gnor!)

A GIPSY

The day ad\_van\_ces; Com\_rades 'tis time we seek our  
Com\_pagni, a\_van\_za il gior - no: a pro\_cac\_ciar\_ci un

G. bread, a\_way then quick\_ly un\_to the neighbring  
pan, su, su! scen\_dia\_mo per le pro\_pin\_que

## ALLEGRO

G. village!  
ville.

A\_way then!  
An\_diamo.

A\_way then!  
An\_diamo.

A\_way then!  
An\_diamo.

## ALLEGRO

9

*p*



96 (they hastily pack their tools into sacks, and  
go off down the slope in disorderly fashion)

The first system of the musical score consists of three staves. The top two staves are vocal staves (soprano and alto) and the bottom staff is a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords. The vocal staves are mostly empty, indicating that the vocalists are not singing in this section.

going off)

Who like the Gip - sy with love - light can cheer us?  
Chi del gi - ta - no i gior - ni ab - bel - la?

The second system of the musical score consists of three staves. The top two staves are vocal staves (soprano and alto) and the bottom staff is a piano accompaniment. The vocal staves contain the lyrics "Who like the Gip - sy with love - light can cheer us?" and "Chi del gi - ta - no i gior - ni ab - bel - la?". The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords.

Who like the Gip - sy with love - light can cheer us?  
Chi del gi - ta - no i gior - ni ab - bel - la?

*mf*

The third system of the musical score consists of three staves. The top two staves are vocal staves (soprano and alto) and the bottom staff is a piano accompaniment. The vocal staves contain the lyrics "Who like the Gip - sy with love - light can cheer us?" and "Chi del gi - ta - no i gior - ni ab - bel - la?". The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords. The dynamic marking *mf* is present.

(going off)

Who like the Gip - sy with love - light can cheer us?  
Chi del gi - ta - no i gior - ni ab - bel - la?

The fourth system of the musical score consists of three staves. The top two staves are vocal staves (soprano and alto) and the bottom staff is a piano accompaniment. The vocal staves contain the lyrics "Who like the Gip - sy with love - light can cheer us?" and "Chi del gi - ta - no i gior - ni ab - bel - la?". The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords.

Who?  
Chi?

The fifth system of the musical score consists of three staves. The top two staves are vocal staves (soprano and alto) and the bottom staff is a piano accompaniment. The vocal staves contain the lyrics "Who?" and "Chi?". The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords.

Who?  
Chi?

The sixth system of the musical score consists of three staves. The top two staves are vocal staves (soprano and alto) and the bottom staff is a piano accompaniment. The vocal staves contain the lyrics "Who?" and "Chi?". The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords.

who? say, who is so dear?  
*chi i gior - ni ab - bel - la?*

who? who is so dear? Who like the  
*chi? ab - bel - la? Chi del gi -*

who? who is so dear? Who like the  
*chi? ab - bel - la? Chi del gi -*

The dear Gi -  
*La zin - ga -*

Gip - sy, say, who can e - qual The dear Gi -  
*- ta - no i gior - ni ab - bel - la?... La zin - ga -*

Gip - sy, say who can e - qual The dear Gi -  
*- ta - no i gior - ni ab - bel - la?... La zin - ga -*

- ta - - - na!  
- rel - - - la!

- ta - - - na!  
- rel - - - la!

- ta - - - na!  
- rel - - - la!

*pp*

very distant

The dear Gi - ta - - na!  
la zin - ga - rel - - la!

The dear Gi - ta - - na!  
la zin - ga - rel - - la!

The dear Gi - ta - - na!  
la zin - ga - rel - - la!

*pp*

*PPP morendo*



## SCENA &amp; RECITAL

AZUCENA &amp; MANRICO.

REC<sup>vo</sup> (rising)

MANRICO

We're a lone now.  
So - li or sia - mo!

Re - peat once more to me that tale of  
Deh, narra quel - la sto - ria fu -

REC<sup>vo</sup>

AZUCENA

And it is yet un - known to thee.  
E tu lai - gno - - ri, tu pur!

Thou wert but  
Ma, gio - vi -

M.

horror.  
- ne - sta.

A.

young when proud am - bi - tion tore thee from my arms in search of  
- net - to, i pas - si tuoi d'ambizion lo spro - ne lun - - gi tra -

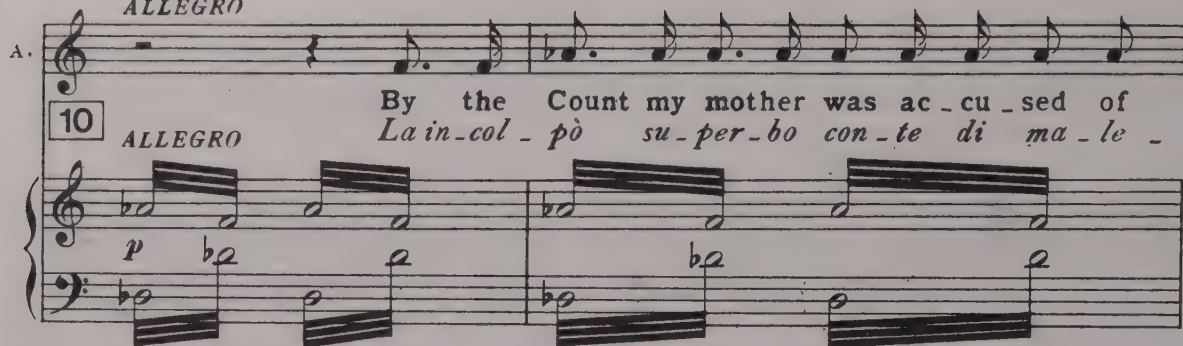
A.

glory!  
- e - al

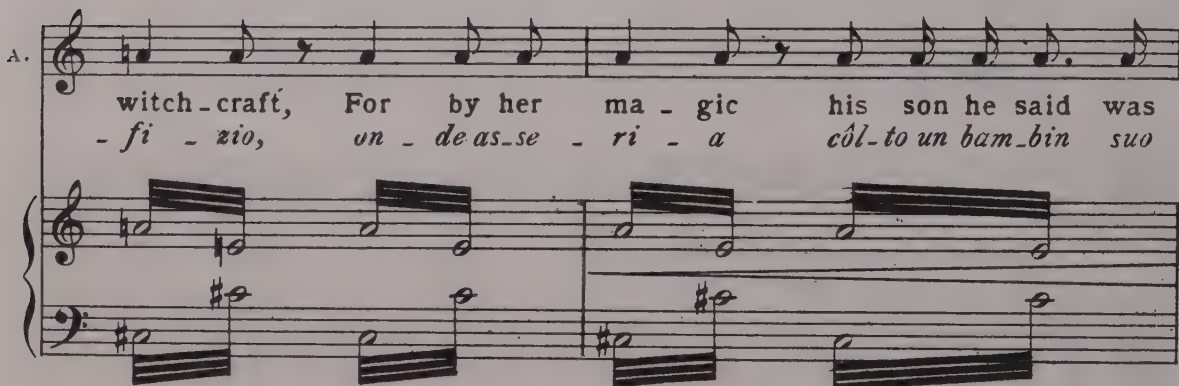
Yet thou art much con - cern'd with that dread sto - ry.  
Del - l'a - va il fi - ne a - cer - bo è quest' i - sto - ria...

p

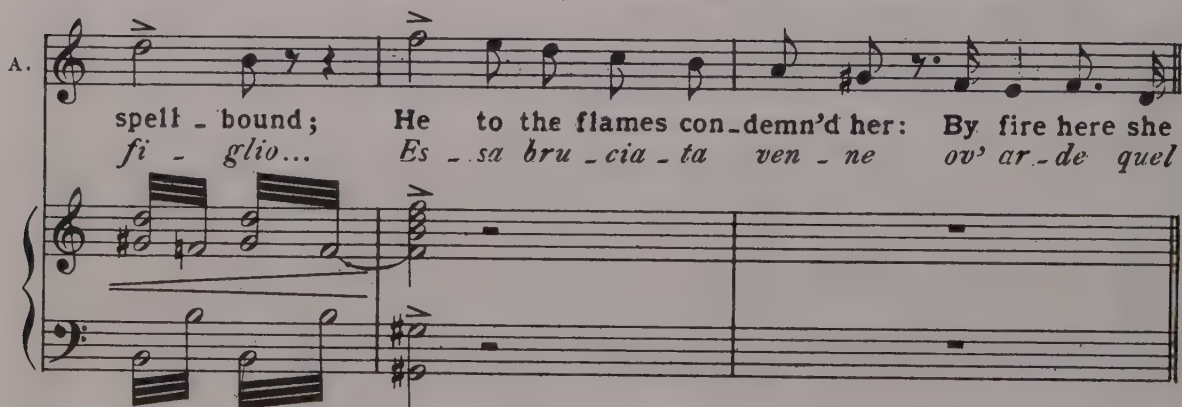
## ALLEGRO

A. 

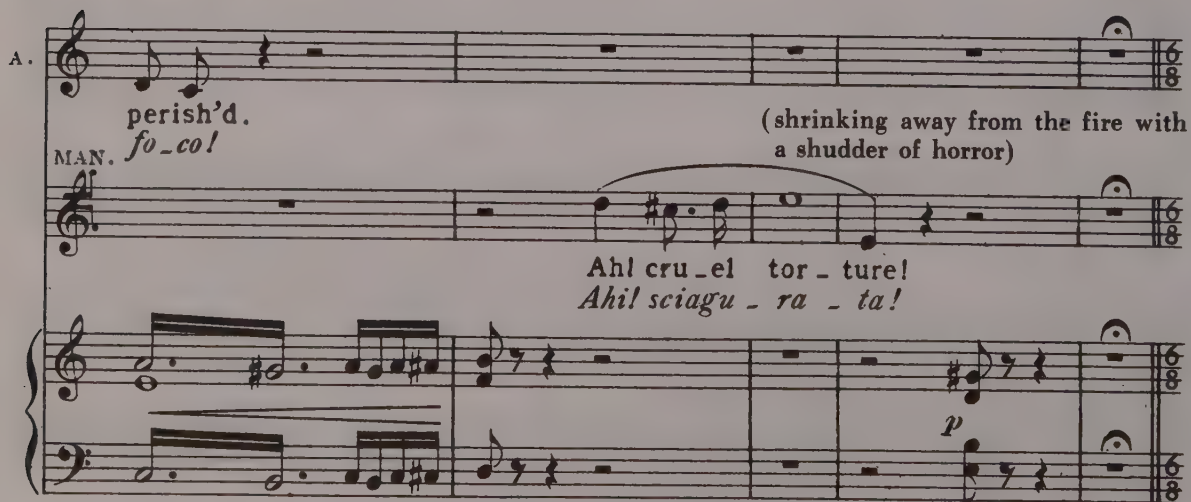
10 By the Count my mother was ac - cu - sed of  
*La in-col - pò su-per-bo con-te di ma-le -*

A. 

witch - craft, For by her ma - gic his son he said was  
*- fi - zio, on - de as-se - ri - a còl-to un bam-bin suo*

A. 

spell - bound; He to the flames con-demn'd her: By fire here she  
*fi - glio... Es - sa bru - cia - ta ven - ne ov' ar-de quel*

A. 

perish'd.  
 MAN. *fo-co!* (shrinking away from the fire with  
 a shudder of horror)

Ahl cru-el tor - ture!  
 Ahil sciagu - ra - ta!

ANDANTE MOSSO ♩=120

11

ANDANTE MOSSO ♩=120

In gal - ling fet-ters they  
Con-dot - ta el-l'e-rain

*sottovoce*

*pp*

bound her And to the dread stake they brought her; With  
cep - pi al su - o de - stin tre - men - do; col

my dear babe I fol - low'd weep - ing vain-ly I  
fi - glio sul - le brac - cia io la se-guia pian-

sought her with vile blows they onward drove her, Rude  
- gen - do. In - fi - no ad essa un var - co ten -



A. *f* *p*

crowds did backward press me And taunt - ing her in her  
- tai, ma in - va - no, a - prir - mi... in - van..... ten - tò la

A. *dim.*

mi - se - ry, In vain she strove to bless me!  
mi - se - ra fer - marsi e be - ne - dir - mi!

*dim.*

A.

Sol - diers pierc'd her with their lan - ces, Her  
che,..... fra be - stemmie o - sce - ne, pun -

*p*

A. *f*

cry..... for mercy spurn - ing, They bound her to the  
- gen - do - la coi fer - ri, al ro - go la cac -

A. fatal pile, They mock'd her while 'twas burning.  
- ciava-no gli scel - le - ra - ti sgherri...

A. At last..... in bit-ter an - - guish "Re -  
Al - lor..... con tronco ac-cen - - to, mi

A. - venge, revengel" she cried, That word's e - ter - nal  
ven - - di-ca... scla-mò... Quel det - to un e - co e -

A. e - - choes Re - mind me still re - mind me how she  
- ter - - no in que - sto cor, in que - sto cor la -

A. died.  
MAN. -scio.

12

Thou didst a -  
La ven - di -

*f* *p* *p*

A. Yes, yes, I stole the child of Count De  
Il fi - glio giun - si a ra - pir del

M. -venge her?  
- ca - sti?

*f* *p*

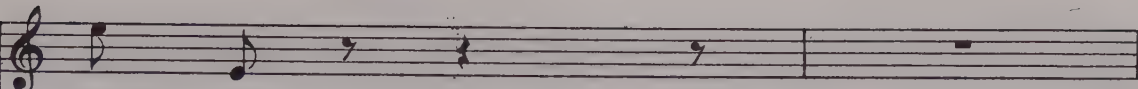
A. Lu - na, There to the fire I  
con - te; lo tra - sci - nai qui


*f* *p*

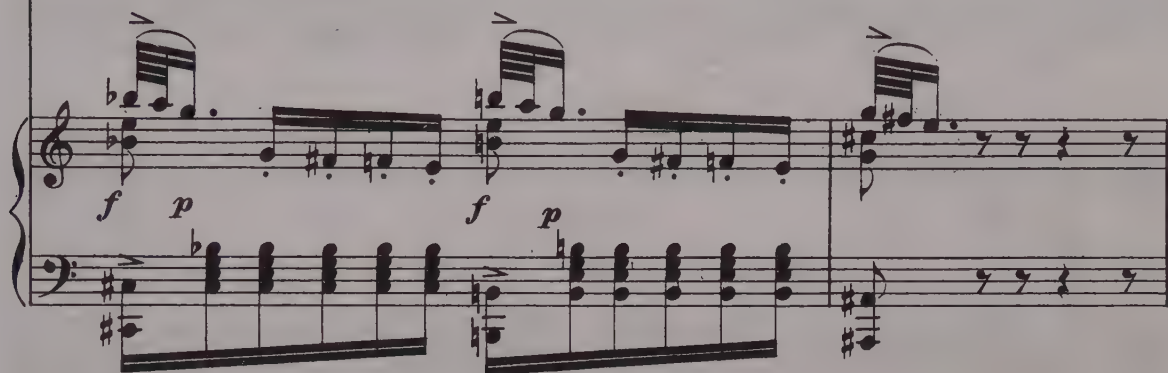
A. bore him, I stirred up the dy - ing  
me - co... le fiam - me ar - dean già

*f* *p*




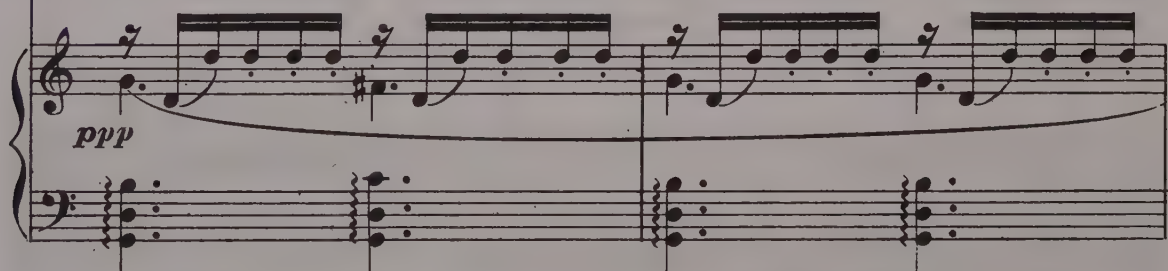
A.    
 em - bers.  
 pron - te.

MAN.  (horrified)  
 The fire! O heav'n! Thou could'st not!  
*Le fiamme?... Oh ciel!...* *Tu for - - se?...*




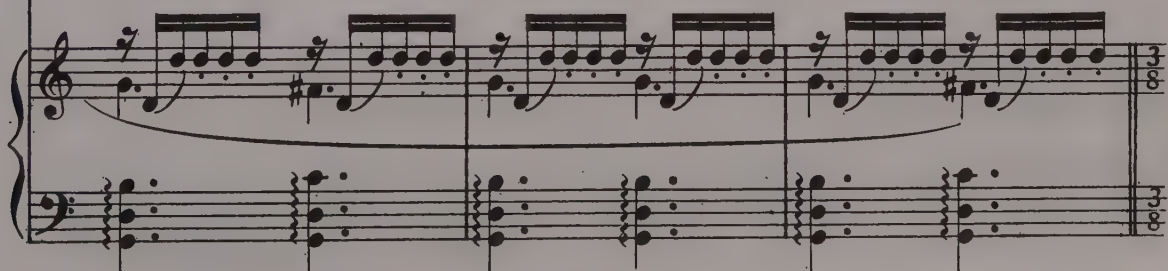
*f p f p*

A.    
 He wept, my heart then re - lent - ed,  
*Ei di - strug - ge - a - si in pian - to...*



*ppp*

A.    
 Sorrow mov'd me then to pi - ty,..... And I sank down un -  
*io mi sen - ti - va il co - re..... di - la - nia - to, in -*



## ALLEGRETTO ♩ = 60

*sottovoce e declamato*

-conscious!  
-franto!...

Dread visions rose up be -  
Quand' ec-co a-glie - gri

13

ALLEGRETTO ♩ = 60

12

*ppp*

A.

- fore me,  
spir - ti,

Dreams of the past ap -  
co - me in un so - gno, ap -

*tr*

*sottovoce*

*ppp*

A.

- pall'd me,  
- par - ve .

Phan - tom shrieks for vengeance,  
la vi - sion fe - ra - le

*tr*

A.

Back to that dread scene call'd me.  
di spa - ven - to - se lar - vel...

I  
Gli

*tr*

A. started, there stood my mother! Where first in chains they  
*sgherri... ed il sup-plizio!... la ma-dre smor-ta in*

A. bound her shrieking, she cried out  
*vol-to... scal-za, di-scin-ta!...*

A. while fierce flames, while fierce flames rose up a -  
*il gri-do,.. il gri-do,.. il no-to*

A. - round her; she cried out: "A -  
*gri-do a-scol-to... « Mi*



ALLEGRO AGITATO  $\text{♩} = 92$ 

A. *venge me now!"*  
*ven - di - ca!..»*

ALLEGRO AGITATO  $\text{♩} = 92$ 

14

*ff*

*dim.*

AZU.

*pp agitatissimo declamato*

*I trembled, my hand con-vulsive*  
*La ma-no con-vul- - sa stendo...*

*pp*

A. *grasp'd at its vic-tim there*  
*strin - - go la vit-ti - ma... Where*  
*nel*

A. fierce flames were ra-ging  
fo - co la traggo,

A. There I cast him.  
la so spin-gol..

15

*ff*

A. Soon my de\_lir\_i-um va\_nish'd then I be\_held with  
Ces\_sail fu\_tal de\_li\_rio... l'or-ri-da sce\_na

*pp*

*pp*

A. hor\_ror The rag\_ing fire con\_  
fug\_ge... la fiam\_ma sol di\_

*ff*

*pp*

A.

- sume him, And as I gaz'd I trembled.  
- vam - pa, e la sua pre - da strugge!..

A.

Lo! when I look'd a - round me I saw to my a -  
Pur vol-go intor - no il guar-do, e in - nan - zia me veg -

A.

- mazement The Count's child still was liv - ing!  
- g'i - o dell' em - pio con - te il fi - glio!

MAN.

Ha! What  
Ah, che



A. *My son was mur-der'd My own boy was the*  
*Il fi - glio mi - o, mio fi - glio avea bru-*

M. *say'st thou?*  
*di - ci?..*

*Ah!*  
*Ah!*

A. *vic - tim!*  
*- cia - tol!*

*ah!*  
*Ah!..*

M. *Ah what hor - - ror!*  
*Quale or - ror!.....*

16

*ff*

A. *Yes,*  
*Mio*

M. *O what hor - - ror!*  
*Qua - - le or - ror! oh*

A. *my son! my dear son!*  
*fi - glio! mio fi - glio!*

M. *Ah, what woe!*  
*qua - le or - ror!*

*fff*

*straziante*

A. *My son was mur - der'd, My own dear*  
*il fi - glio mi - o! il fi - glio*

A. *boy..... was there the victim.*  
*mi - o a - vea bru - ciato!*

MAN. *O heav'n!*  
*Or - ror!*

*dim.*

MAN.

Oh what hor - ror!  
 Qua - le or - ror!

*pp*

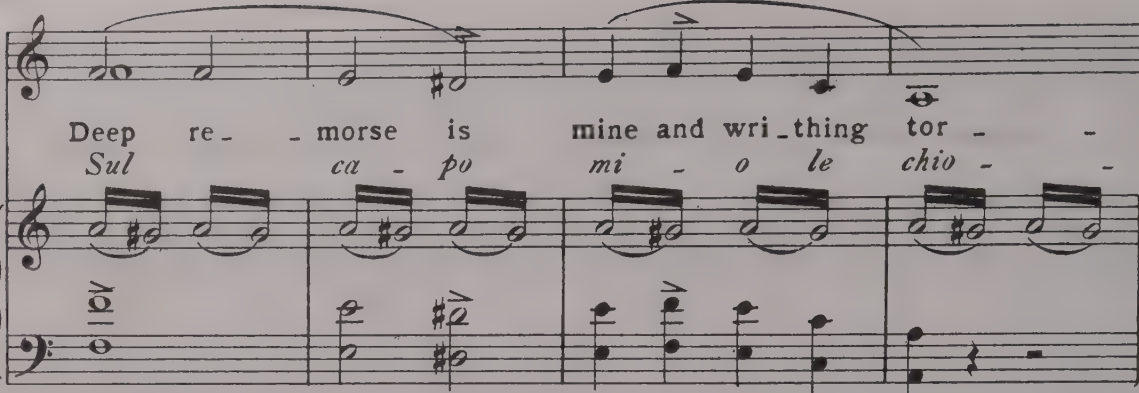
*sempre dim.*

MAN.

Ah what hor - ror!  
 Qua - le or - ror!

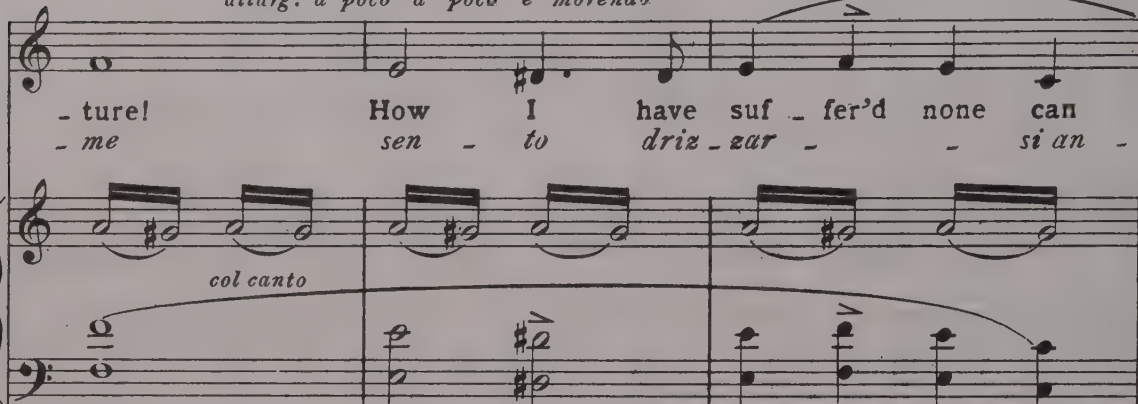
*ppp*



A. 

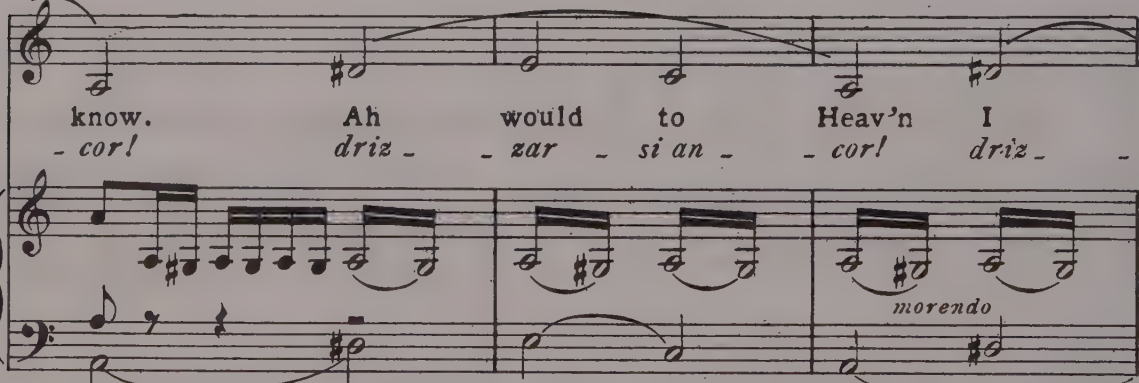
Deep re - - morse is mine and wri\_thing tor - -  
 Sul ca - po mi - o le chio - -

*allarg. a poco a poco e morendo*

A. 

- ture! How I have suf - fer'd none can  
 - me sen - to driz - zar - - si an -

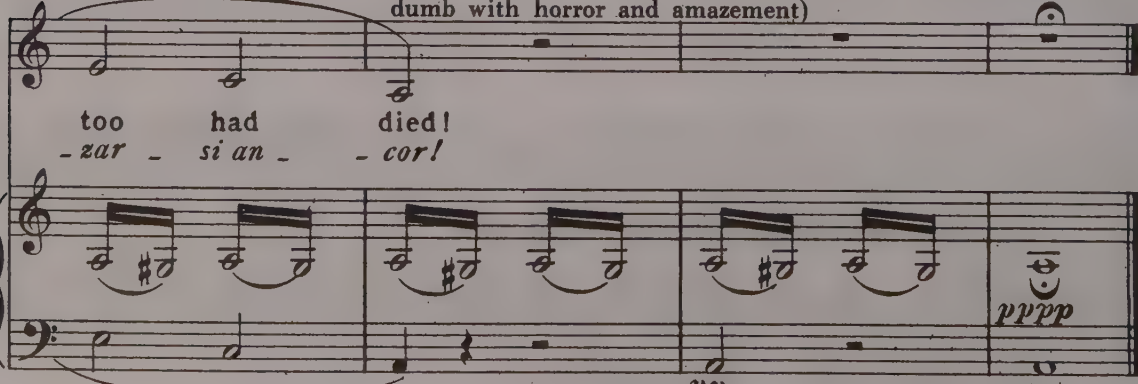
*col canto*

A. 

know. Ah would to Heav'n I  
 - cor! driz - - zar - si an - - cor! driz - -

*morendo*

(Azucena falls back in her chair in anguish; Manrico is struck dumb with horror and amazement)

A. 

too had died!  
 - zar - si an - - cor!

*pppp*

# SCENA & DUETTO

115

AZUCENA & MANRICO

MANRICO *ALLEGRO*

If thus thy child died, am I not  
*Non son tuo fi - glio?.. E chi son*

*ALLEGRO*

AZUCENA (interrupting)

Thou art my dear son. Ah heed not, ah  
*Tu sei mio fi - glio! Ah! for - se... Che*

M. thy son? ah tell me! What mean thy words then?  
*i - o, ... chi dunque?.. Ep - pur di - ce - sti...*

A. heed not, when e'er I think of that at - tro - cious  
*vuo - il.. Quan - do al pen - sier s'af - fac - cia il tru - ce*

*pp*

A. torture I know not what I say a - las! my brain is so be -  
*ca - so, lo spirto in - te - ne - brato pone stol - te pa - ro - le sul mio*

*con passione*

A. *-wilder'd, Tell me, have I not been to thee a ten - der*  
*labbro... Ma - dre, te - ne - ra madre non m'ave - sti o -*

*tutto questo Rec<sup>vo</sup> molto presto*

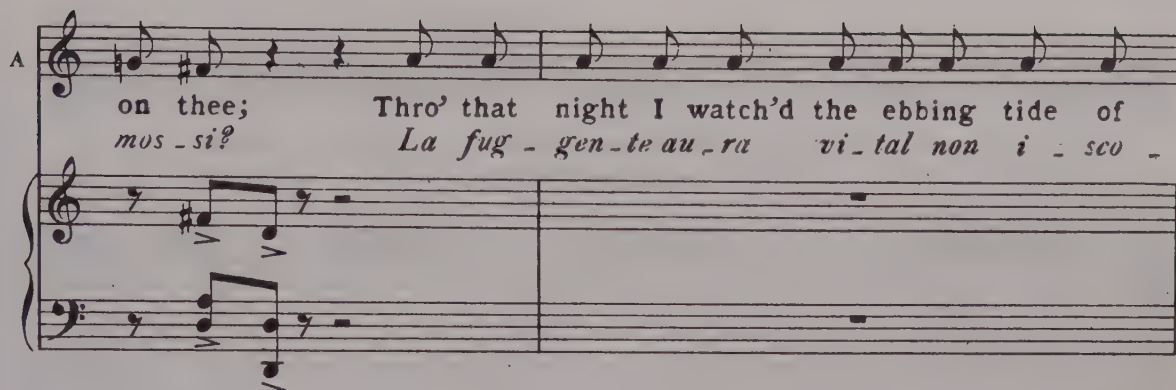
A. *mo - ther? Ah! yes, thou know'st from death how I*  
*- gno - ra? A me, se vi - vian - co - ra, nol*

MAN *Yes, yes, I own it.*  
*Po - trei ne - gar - lo?*

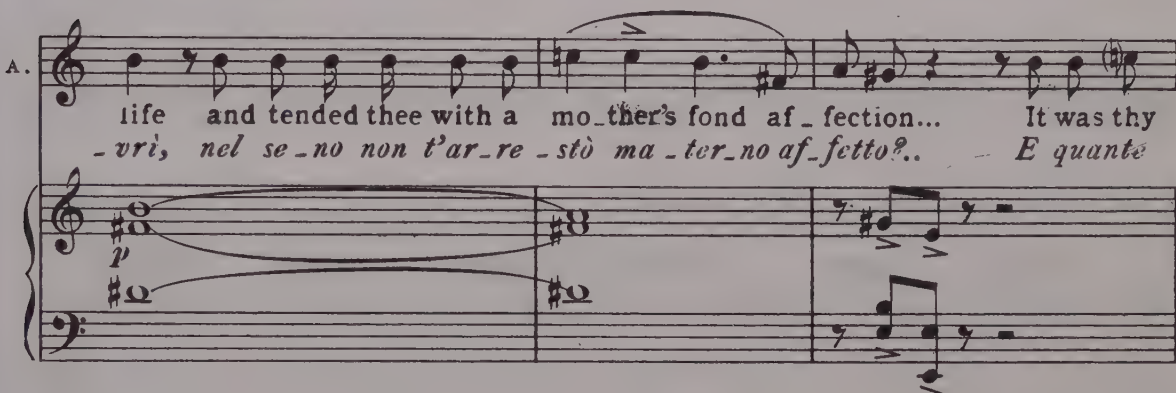
A. *sav'd thee... One night'twas said that thou hadst perish'd at Pe -*  
*dè - i?... Not - tur - na, nei pu - gna - ti campi di Pe -*

A. *- lilla, I hasten'd to the field of battle, I found thee there, the hand of death was*  
*- lilla, ove spen - to fa - ma ti disse, a dar - ti se - pol - tu - ra non*

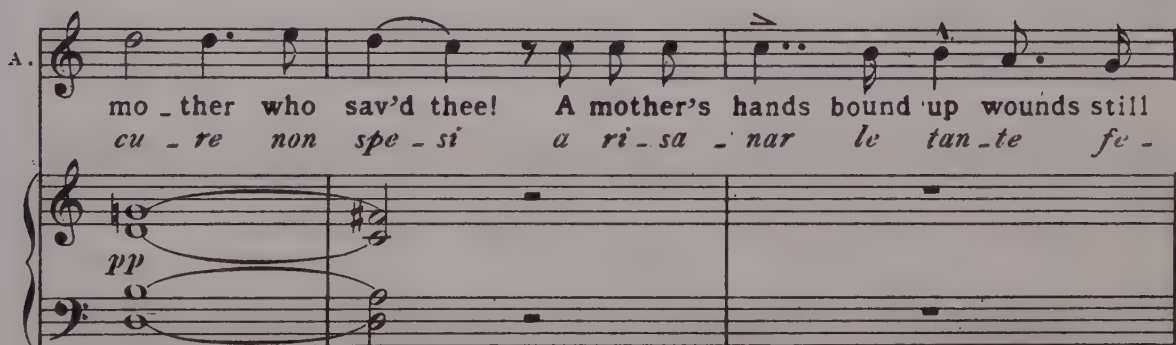


A. 

on thee; Thro' that night I watch'd the ebbing tide of  
*mos - si?* *La fug - gen - te au - ra vi - tal non i - sco -*

A. 

life and tended thee with a mother's fond af - fection... It was thy  
*- vri, nel se - no non t'ar - re - stò ma - ter - no af - fetto?.. E quante*

A. 

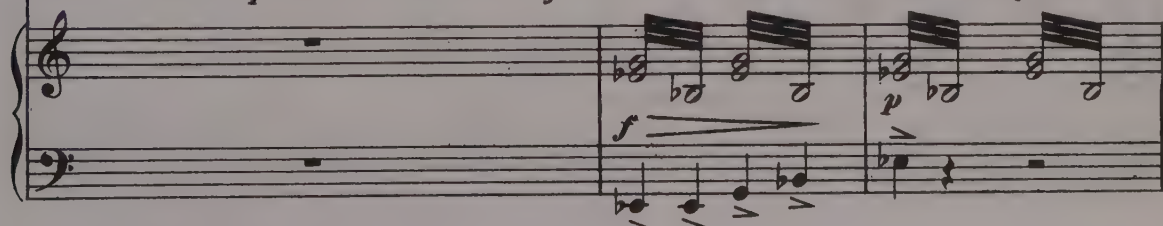
mo - ther who sav'd thee! A mother's hands bound up wounds still  
*cu - re non spe - si a ri - sa - nar le tan - te fe -*

A. 

bleeding.  
*- ri - tel..*

MAN. (with noble pride)

Wounds, ah! mine were wounds of glo - ry, My breast a - lone re -  
*Che portai nel dì fu - ta - le... ma tut - te qui, nel*



- ceiv'd them; When fled, alas! our shameless thousands I unaid - ed a -  
pet - to!.. *Io sol, fra mil - le già sban - da - ti, al nemi - co vol -*

A. - while the foe con - fronted Un - til De -  
- gen - do an - cor la fac - cia!.. *Il rio De -*

A. - Luna's squadron clos'd a - round me; then o'er -  
- Lu - na su me *pium - bò col suo drap -*

A. - power'd, o'er - power'd I fell,..... Yet like a  
- pel - lo: *io caddi,.. pe - rò..... da for - te io*

AZU. ALLEGRO

He did not spare thee tho' once in sin-gle  
 Ec - co mer - ce - de ai gior - ni che l'in -

M. soldier!  
 caddi!

17

ALLEGRO

*p a tempo**p*

A.

combat his life was in thy hands and thou did'st save him  
 - fa-me nel sin-go-lar cer-ta-me eb-be sal-vi da-

A.

then. O, weak of pur - pose! thine was but mis - plac'd  
 tel Qual t'ac-cie - ca - - va stra-na pie-tà per



A. *mer - cy!*  
*es - so?*

MAN.  
Ah *mo - ther!* some inward pow'r then re -  
Oh... *ma - dre!.. non sa - prei dir - lo a me*

*dim.*

A. *O weak of heart!*  
*Stra - na pie - tà!* *O weak of heart!*  
*stra - na pie - tà!*

M. *- strain'd me!*  
*stes - sol!*

M. **ALLEGRO** ♩ = 108 *cantabile*

**18** **ALLEGRO** ♩ = 108

In the com - bat with  
Mal reg - gen - - do al -

*p. stacc.*

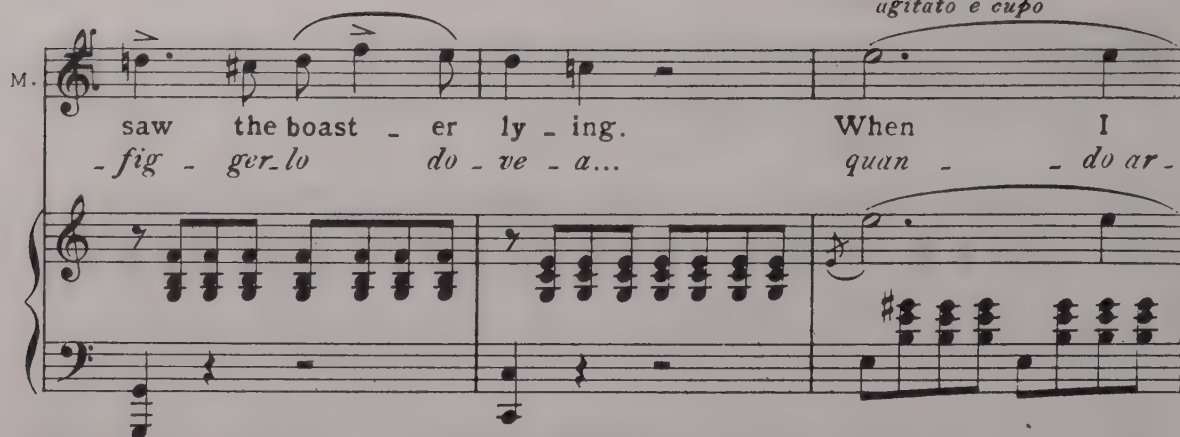
me..... he con - tend - ed, Self con -  
 - l'a - - spro as - sal - - to, ei già

M. - fid - - ing my cour - - age de - - cry - - ing;  
 toc - - co il suo - - lo a - - ve - - a:

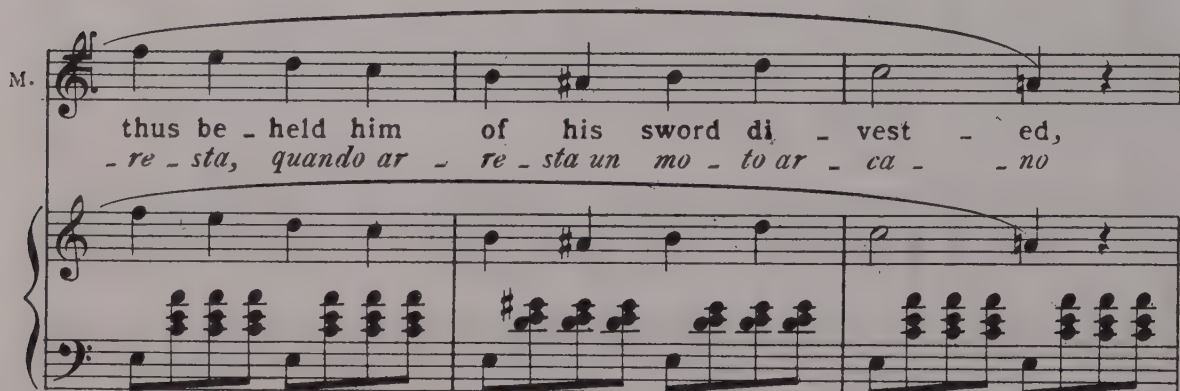
M. In a mo - - ment by for - - tune be -  
 ba - - le - na - - va il col - - po in

M. - friend - ed, at my feet I saw, I  
 al - - to che tra - fig - gerlo, tra -

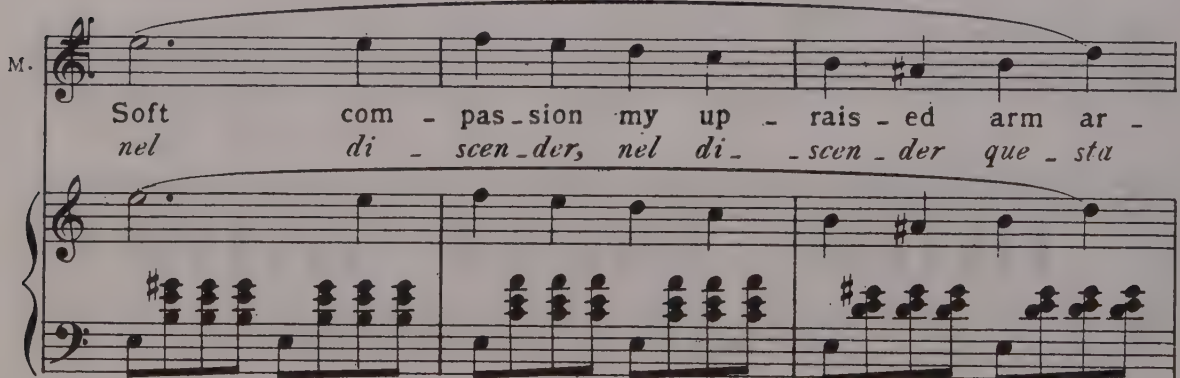
*agitato e cupo*

M. 

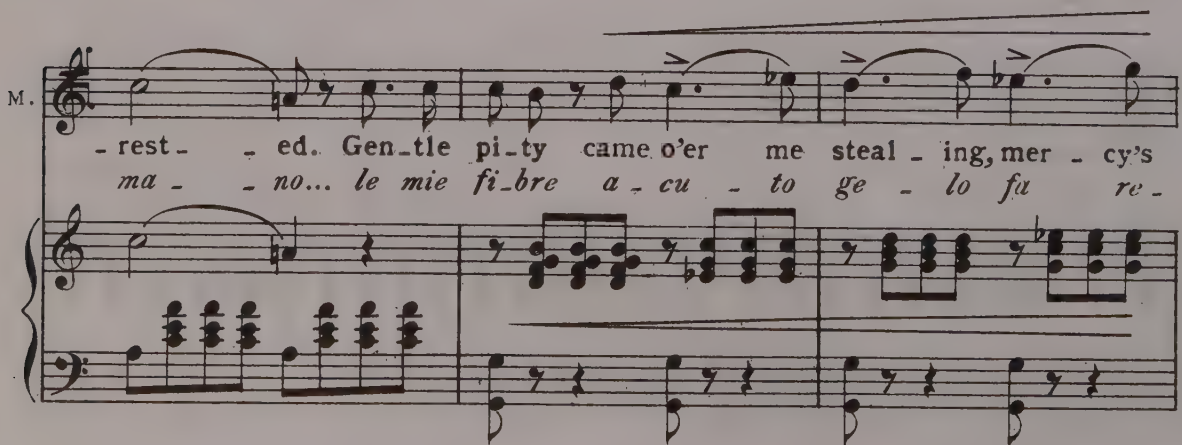
saw the boast - er ly - ing. When I  
- fig - ger - lo do - ve - a... quan - do ar -

M. 

thus be - held him of his sword di - vest - ed,  
- re - sta, quan - do ar - re - sta un mo - to ar - ca - no

M. 

Soft com - pas - sion my up - rais - ed arm ar -  
nel di - scen - der, nel di - scen - der que - sta

M. 

- rest - ed. Gen - tle pi - ty came o'er me steal - ing, mer - cy's  
ma - no... le mie fi - bre a - cu - to ge - lo fa re -



M.

voice.....was sounding there as if an  
 - pen - - te abbri - vi - dir! men - - tre un

*pp*

M.

an - gel were..... ap - peal - ing thus it  
 gri - do vien..... dal cie - lo, men - tre un

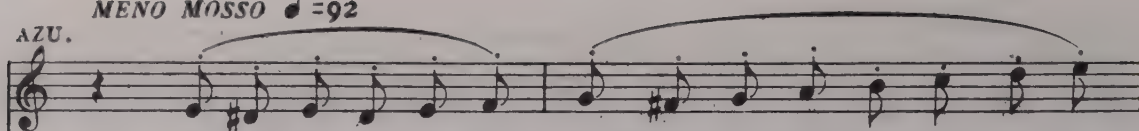
M.

whis - per'd, thus it whis - per'd as in pi-ty: "spare, O  
 gri - do vien dal cie - lo che mi di-ce: non fe -

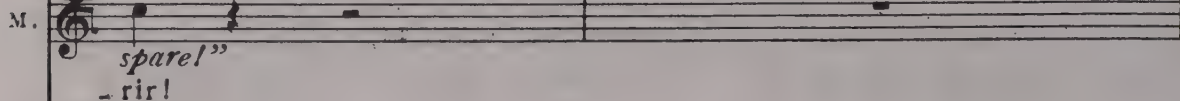
*cres.* *ff* *ppp sottovoce*

## MENO MOSSO ♩ = 92

AZU.



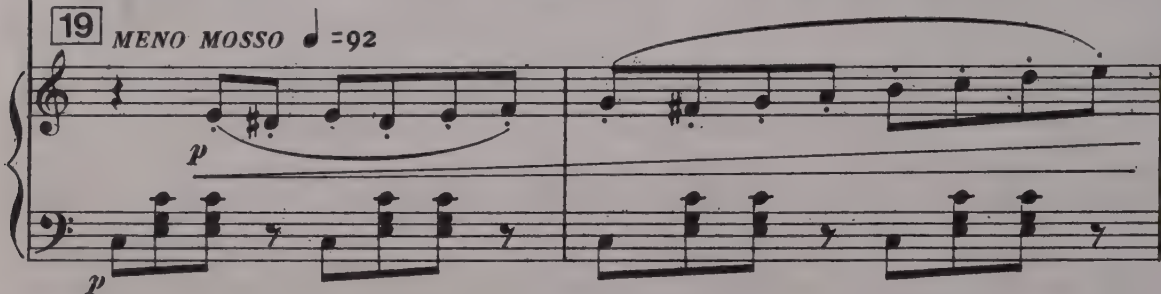
Mer-cy nev-er yet com-troll'd him, pi-ty's promptings he can  
 Ma nell'al-ma dell' in-gra-to non par-lò del ciel un



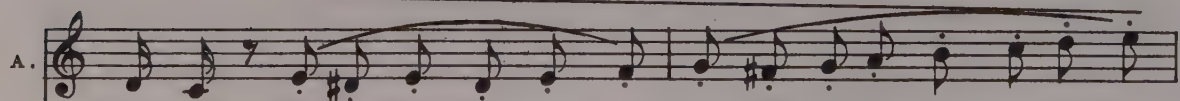
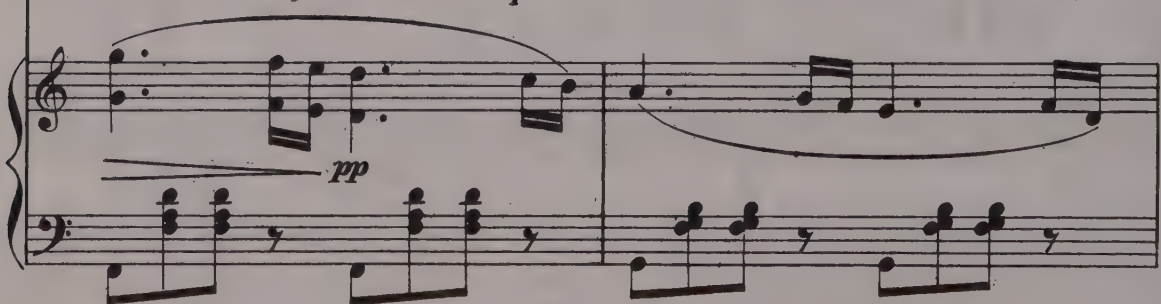
sparel"  
 -rir!

19

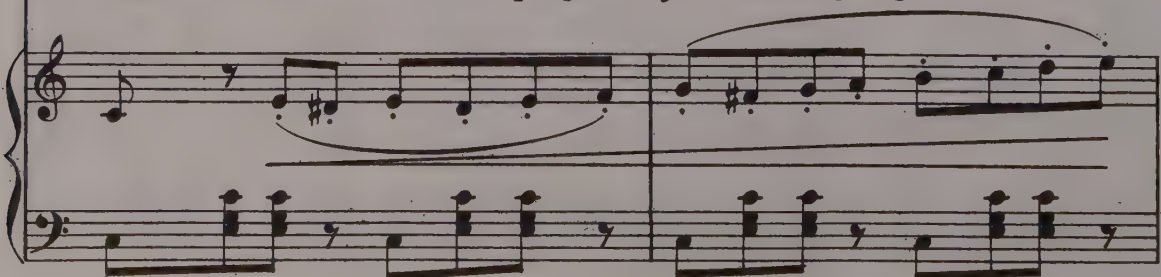
## MENO MOSSO ♩ = 92



share not, If in strife thou yet should'st  
 det - to, non par - lò del cie - lo un



hold him I command thee strike and spare not, If in strife a-gain ye  
 det-to! Oh se ancor ti spinge il fa-to a pu-gnar col ma-le -



A. hold him I com - mand thee strike and  
 - det - to, a pu - gnar col ma - le -

A. spare not. Let my dictates be un -  
 - det - to, com - pi, o fi - glio, qual d'un

A. - broken As if heaven's self had spo - ken.  
 Di - o, com - pi al - lo - ra il cenno mi - o.

A. By the quenchless hate I bear him play thou the a - ven - ger's  
 Si - no all' el - sa que - sta la - ma vi - bra, immergi all' empio in



*f* part,..... sheathe thou thy sword, *p* sheathe thy sword in his  
cor,..... vi - bra, im - mer - gi all' em - pio in

A. heart. To the com - bat once more dare  
cor! Si - no all'el - sa que - sta la -

MAN.

To the com - bat I will  
Si, lo giu - ro: que - sta

A. him, To the com - bat, sheathe thy sword deep in his  
- ma, que - sta la - ma vi - bra im - mergi all' empio in

M. dare him and my sword..... shall probe his  
la - ma scen - de - rà..... dell' empio in

A. heart..... sheathe thou thy bright sword deep in his  
*co - - re vibra, im - mer - gi all' em - - pio in*

M. heart..... I swear my sword shall probe his  
*co - - re, scen - de - rà dell' em - - pio in*

A. heart. To the com - bat once more dare  
*cor! Si - no all'el - - sa que - sta la - -*

M. heart. To the com - bat I will  
*cor! S!, lo giu - ro: que - - sta*

A. him, sheathe thy sword, boy, sheathe thy sword deep in his  
*- ma, que - sta la - - ma vibra, immer - gi all' empio in*

M. dare him and my sword..... shall probe his  
*la - ma scen - - de - rà..... dell' empio in*

A. heart..... ah! sheathe thy bright sword deep in his  
co - re, vi - bra, im - mer - gi all' em - pio in

M. heart..... I'll sheathe my sword deep in his  
co - re, scen - de - rà del - l' em - pio in

A. heart, ah! sheathe it in his heart, yes!  
cor, al - l' em - pio in cor, sì!

M. heart, I'll sheathe it in his heart, yes!  
cor, del - l' empio in cor, sì!

A. Sheathe thy sword deep in his heart, sheathe thy sword deep in his heart!  
vi - bra immergi all' empio in cor, vi - bra, immer - gi all' empio in cor!

M. Sheathe my sword deep in his heart, yes, I'll sheathe it in his heart!  
scen - de - rà dell' empio in cor, scen - de - rà dell' empio in cor!

*f*



MAN.

ALLEGRO

(a horn is heard) That sound an-nounces perchance some tidings from Ruiz!

**21** *Lu - sa - to messo Ru - iz in - via... For - se...*

ALLEGRO

AZU.

(wrapped in thought, unconscious of all around her)

(Manrico blows his horn)

*Re - venge! re - venge!*

*Mi ven - di - ca!*

MAN.

## SCENE II.

ALLEGRO

What news bring'st thou? Com'st thou from

*I - nol - tra il piè... Guer - re - sco e -*

ALLEGRO

M.

battle? say, who is victor?

*-vento, dim - mi, se - guà?*

A MESSENGER

(handing him a dispatch)

Behold the record of our glo - ry

*Risponda il fo - glio che re - co a*

(reading the letter)

M. *"Castellor is ours; by order of the Prince to*  
*"In nostra possa è Castellor; ne dêi tu, per cenno del prence,*

ME. here.  
 te.

*p*

M. *you is now confided its de-fence: Hasten then hi-ther;*  
*vigilar le di-fese. O-ve ti è dato, affrettati a ve-nir. Giunta la*

M. *nay, this ve-ry night, for hearing of your death, the Lady*  
*se-ra, tratta in in-ganno di tua morte al grido, nel vi-cin chiostro*

(sorrowfully)

M. *Le-o-no-ra seeketh re-fuge in a Con-vent!" Oh dire mis-*  
*del-la croce il ve-lo cin-ge-rà Leo-no-ra?" Oh giu-sto*

AZU. *ALL<sup>o</sup>. AGITATO MOSSO*  $\text{♩} = 100$ 

(arousing)

(What mean you?)  
(Che fi - a?)(to the  
Messenger)

M.

- for - - - - tune!  
- cie - - - - lo!..Speed  
Ve -*ALL<sup>o</sup>. AGITATO MOSSO*  $\text{♩} = 100$ 

22

*ff**ppp**pp*

M.

quickly down to the val\_ley, and bring ye  
- lo - ce scen\_di la bal\_za, e d'un ca -

AZU.

(interposing)

Man -  
Man -

M.

hence my fleet - est courser.  
- val - - lo a me prov - ve - di.

MESS

I go  
Cor\_ro.



A. *- ri - col..*  
*- ri - col..*

M. O quick, de - lay not! A - wait my  
*Il tempo in - cal - za... Vo - la... m'a -*

A. (the messenger leaves hastily) What hop'st thou? what  
*E spe - ri? e*

M. coming where yon path is wind - ing  
*- spetta del col - le ai pie - di.*

A. would'st thou?  
*vuo - i?*

M. (What torment, what torture!  
*(Per - der - la!... Oh am - bascial..*

*dim.*

AZU.

M. *(A - las, he's  
(È fuor di  
(dons his helmet)*

Must I lose that an gel?)  
per - der quel - l'angel?..)

A. mad!) No... stay thee! hear me!  
sè!) (grabbing his cloak) No... ferma... o - di...

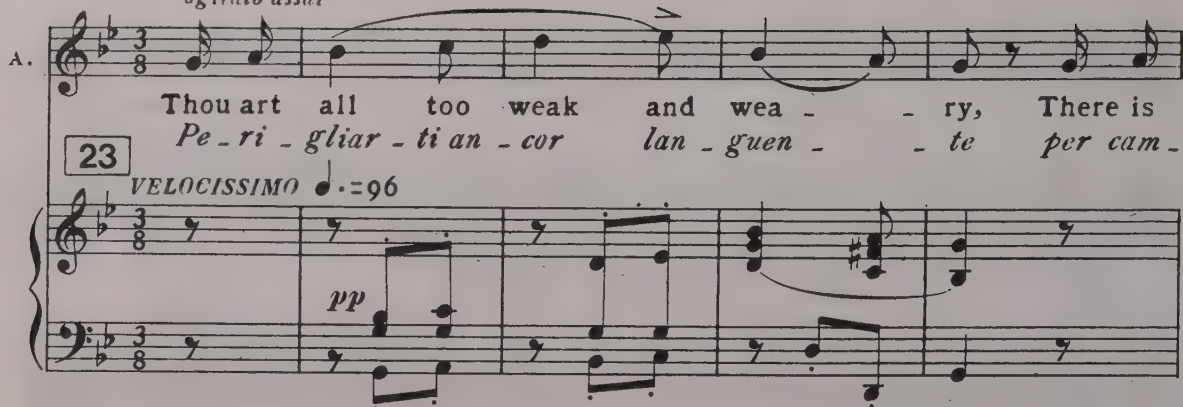
M. Farewell now! O leave me!  
Ad-di-o! Mi-la-scia...

(with authority)

A. stay thee! O - bey thou my com-mand!  
Ferma... Son io che par-lo a te!

*ff*

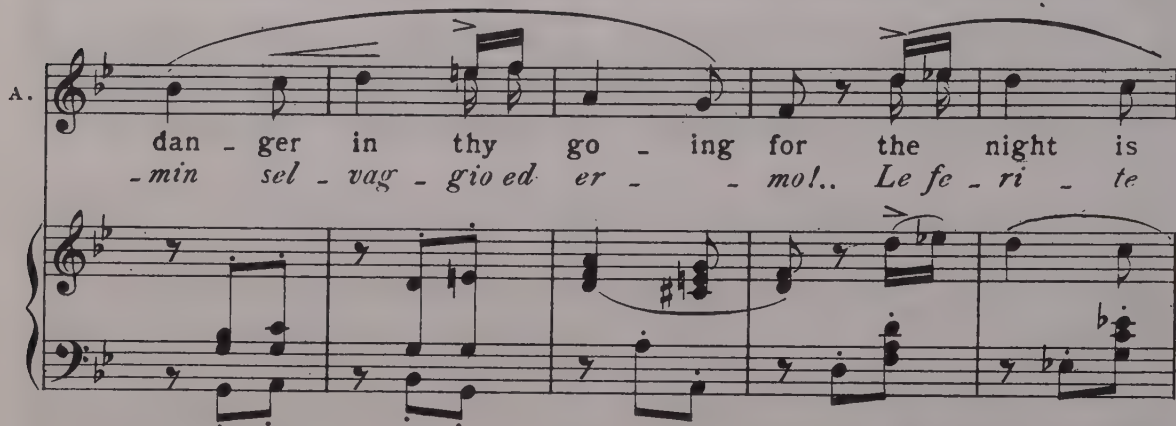
VELOCISSIMO ♩ = 96  
agitato assai

A. 

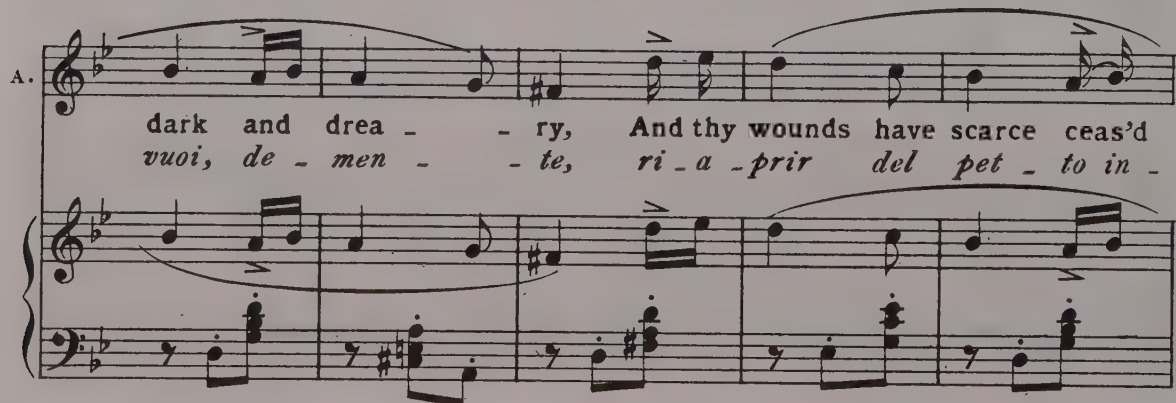
Thou art all too weak and wea - ry, There is  
Pe - ri - gliar - ti an - cor lan - guen - te per cam -

VELOCISSIMO ♩ = 96

*pp*

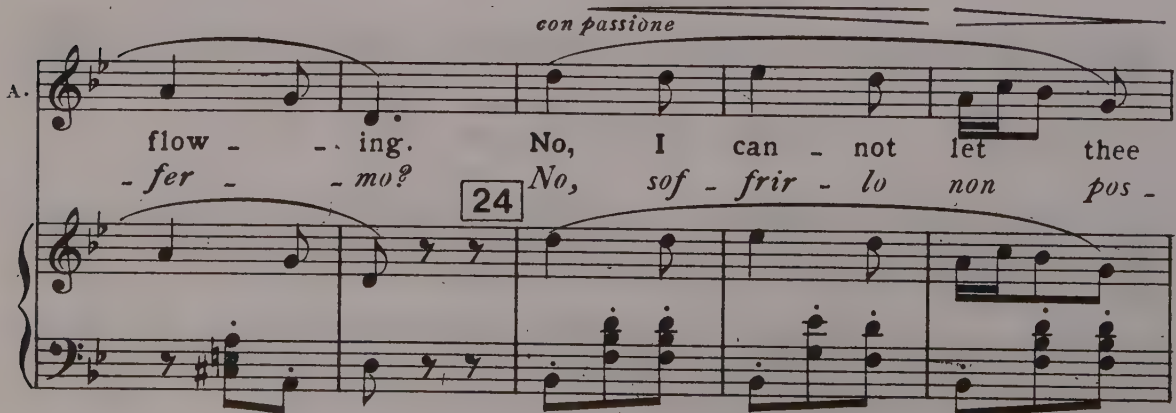
A. 

dan - ger in thy go - ing for the night is  
- min sel - vag - gio ed er - mo!.. Le fe - ri - te

A. 

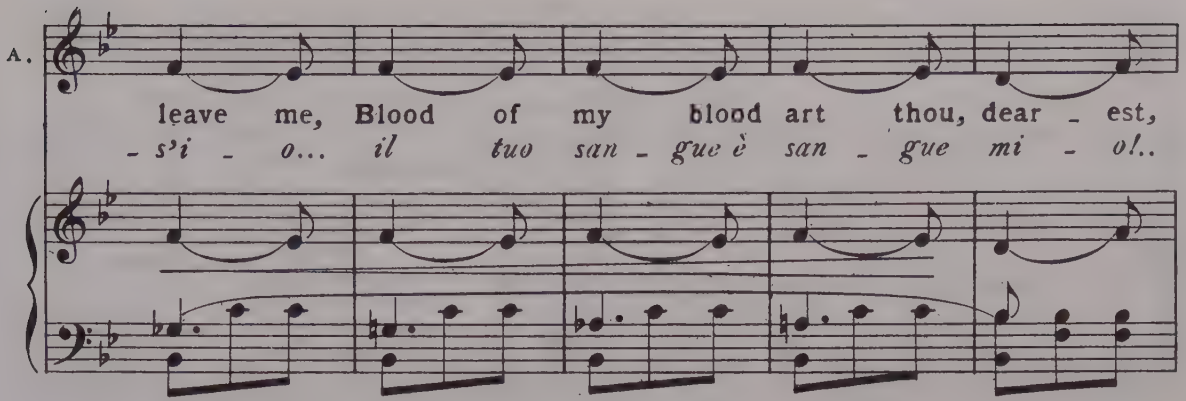
dark and drea - ry, And thy wounds have scarce ceas'd  
vuoi, de - men - te, ri - a - prir del pet - to in -

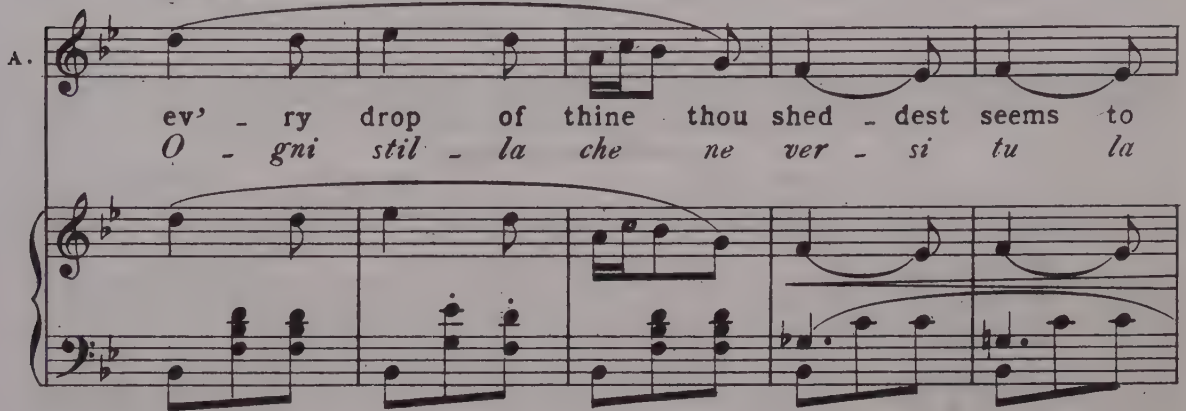
*con passione*

A. 

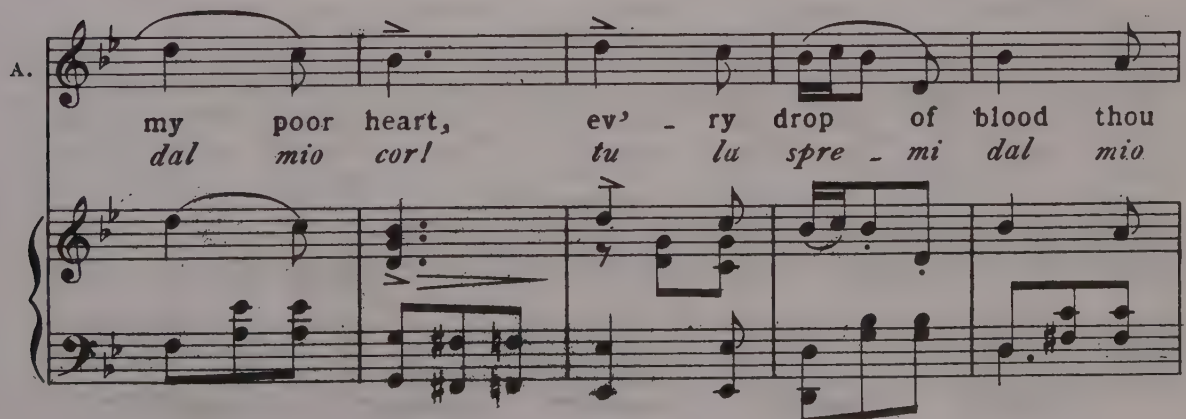
flow - ing. No, I can - not let thee  
- fer - mo? No, sof - frir - lo non pos -



A.  leave me, Blood of my blood art thou, dear - est,  
- s'i - o... il tuo san - gue è san - gue mi - ol..

A.  ev' - ry drop of thine thou shed - dest seems to  
O - gni stil - la che ne ver - si tu la

A.  come from my poor heart, seems to come from  
spre - mi dal mio cor! tu la spre - mi

A.  my poor heart, ev' - ry drop of blood thou  
dal mio cor! tu la spre - mi dal mio

A.

shed\_dest ..... ah! ..... each ..... drop thou shed\_dest  
 cor! ..... ah! ..... ah! ..... tu la spre\_mi,

*ff*

A.

from my poor heart!  
 spre - mi dal cor!

25

*p*

MAN.

*si accentino molto  
 questo due note*

If a mo - ment I but lin - ger I may  
 Un mo - men - to può in - vo - lar - mi il mio

*stacc.*

M.

lose my dear - est bless - ing, all that life it -  
 ben, la mia spe - ran - za!.. No, che ba - sti ad

*ff*

M. *Thou De*  
 - self most pri - zes all that makes it worth pos -  
 ar - re - star - mi terra e ciel non han pos -

A. *ra - vest!*  
*mentel!*  
 M. - sassing Ah my mo - ther I must leave.....  
 - sanza... Ah! mi sgom - bra, o ma - dre, i pas -

26

M. thee tho'a - while my ab - sence grieve..... thee If I  
 - si... Guai per te s'io qui re - stas - sil.. Tu ve -

M. stay my fears will kill me, shall I die, then,  
 - dre - sti a' pie - di tuo - i spento il fi - glio



AZU.

Stay, stay thou I com - mand  
 No, sof - frir - lo non pos - s'i -

M. or de - part?  
 di do - lor!

A. thee.  
 - ol..

M. I must leave thee, yes I must a - way.....  
 Guai per te s'io qui re - stas - - si!.....

A. No I can - not let thee leave me, Blood of  
 No, sof - frir - lo non pos - s'i - - o... il tuo

M. ..... Ah dear mo - ther I must leave thee, Tho' a -  
 ..... Tu ve - dre - stia' pie - di tuo - - i spento il

27

*mf*

A. my blood art thou dear - est, ev'ry drop of  
 san - gue è san - gue mi - ol.. O - gni stil - la

M. -while my ab - sence grieve thee If I stay my  
 fi - glio di do - lo - re!.. Tu ve - dre - sti a'

A. *tutta forza*  
 thine thou shed - dest seems to come from my poor  
 che ne ver - si tu - la spre - mi dul mi - o

M. *tutta forza*  
 fears will kill me shall I die then or de -  
 pie - di tuo - i spen - to il fi - glio di do -

A. heart. Stay I com - mand thee!  
 cor! Fer - ma, deh! fer - ma!

M. -part. Ah, leave me! ah,  
 28 lor! Mi la - scia, mi

A. Stay, I com - mand thee!  
M'o - di, deh! m'o - di!

M. leave me!  
la - scia!.. (Thus lose my  
(Per - der quel -

A. Ah!..... Stay..... I  
Ah!..... fer - - - ma...

M. an - - - gel love?..... Ah  
l'an - - - ge - - - lol!..... Mi

29

A. pray thee, ah stay! I do com -  
m'o - di, son io che par - la a

M. leave me, ah leave me, fare -  
la - scia, mi la - scia... ad -



A. *-mand ..... I com - mand thee, I do*  
*te, ..... par - lu a te, fer - ma, fer -*

M. *-well ..... fare - well, leave me, ah,*  
*- di - ol mi lu -*

A. *com - mand thee, stay, ah stay, stay thee, stay thee,*  
*- ma, fer - ma, fer - ma, ah fer - ma, fer - ma*

M. *leave me leave me, leave me, leave me, leave me,*  
*- scia, mi la - scia, mi la - scia, mi*

A. *stay ah, stay! Go*  
*fer - ma... deh!*

M. *leave me. Fare -*  
*la - scia... deh!*

30

A. *not, ah! go.....*  
*fer - ma, fer -*

M. *- well! fare - well! fare -*  
*la - scia, ad - di -*

A. *not, ah! go not, stay I pray thee, stay!*  
*- ma, ah fer - ma, fer - ma, fer - ma!*

M. *- well, fare - well, fare - well, fare - well, fare - well!*  
*- o! mi la - scia, ad - di - o, ad - di - o!*

(Manrico goes off; Azucena attempts in vain to hold him back)

## SCENA &amp; ARIA

## THE COUNT

SCENE III. A hall in a wood, near Castellor. Trees in the background. It is night.

(The Count,

$\text{♩} = 80$   
*And<sup>te</sup> MOSSO*

Ferrando, and followers advance cautiously, muffled up in cloaks)

COUNT *REC.<sup>vo</sup>*

All have de-part-ed, on my ear there fall-eth not the wonted sound of  
*Tut-to è de-ser-to; nè per l'aure an-co-ra suo-na l'u-sa-to*

mu-sic. Aus-pi-cious moment!  
*car-me... In tempo io giungo!*

FER.

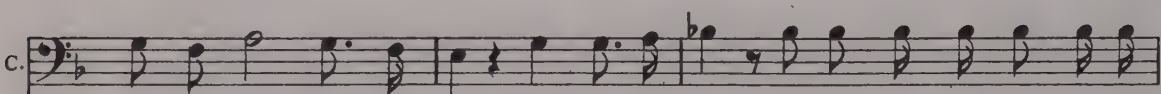
Beware I pray thee, for thy deed is  
*Ar-di-ta o-pra, o si-gnore, im-*

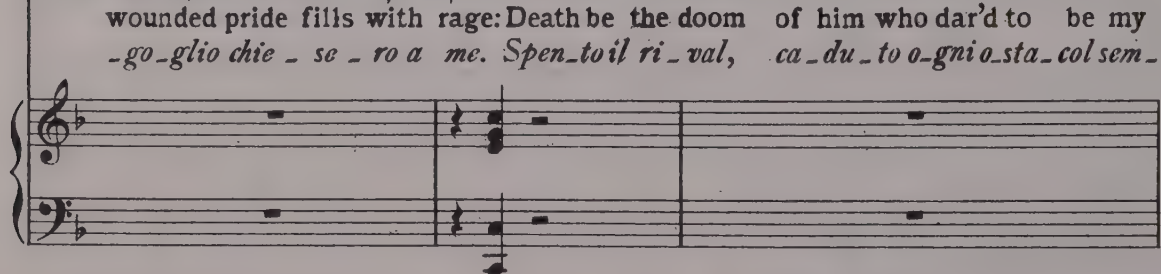



C.  Ay, dar - ing: for with a pas - sion fierce I burn while my heart for  
Ar - di - ta, e qual fu ren - te a - mo - re ed ir - ri - ta - to or -

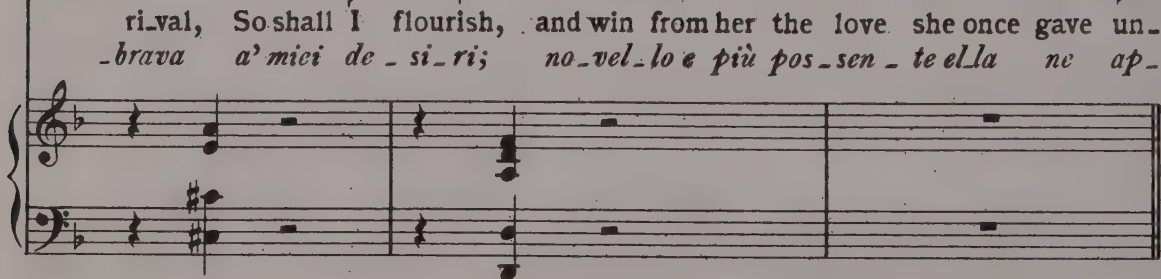
F.  dar - ing.  
- pren - di.

 *p*


C.  wounded pride fills with rage: Death be the doom of him who dar'd to be my  
- go - gli o chie - se - ro a me. Spen - to il ri - val, ca - du - to o - gni o - sta - col sem -

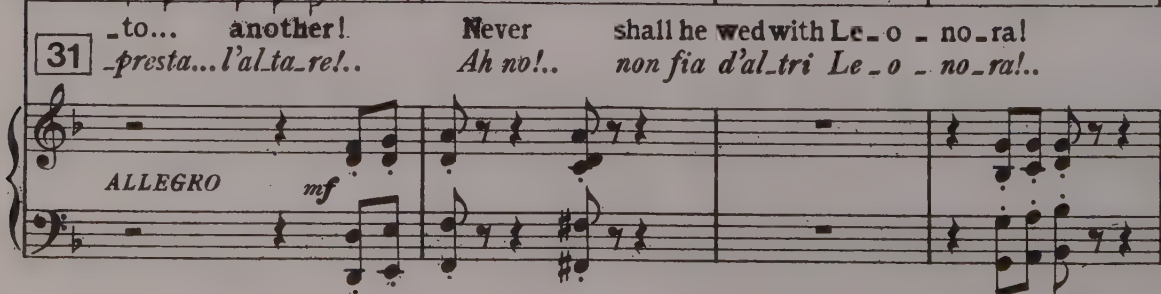


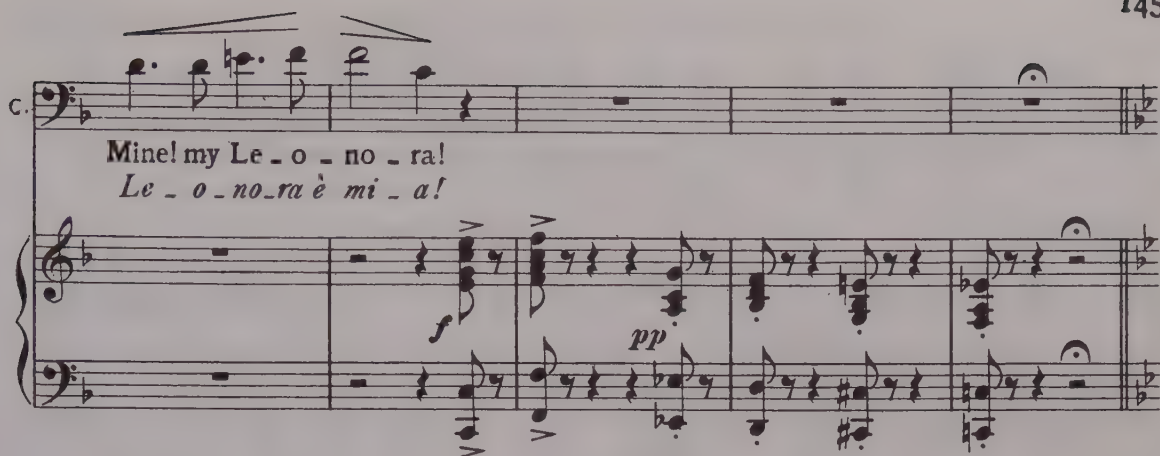
C.  ri - val, So shall I flourish, and win from her the love she once gave un -  
- brava a' miei de - si - ri; no - vel - lo e più pos - sen - te ella ne ap -



*ALLEGRO*

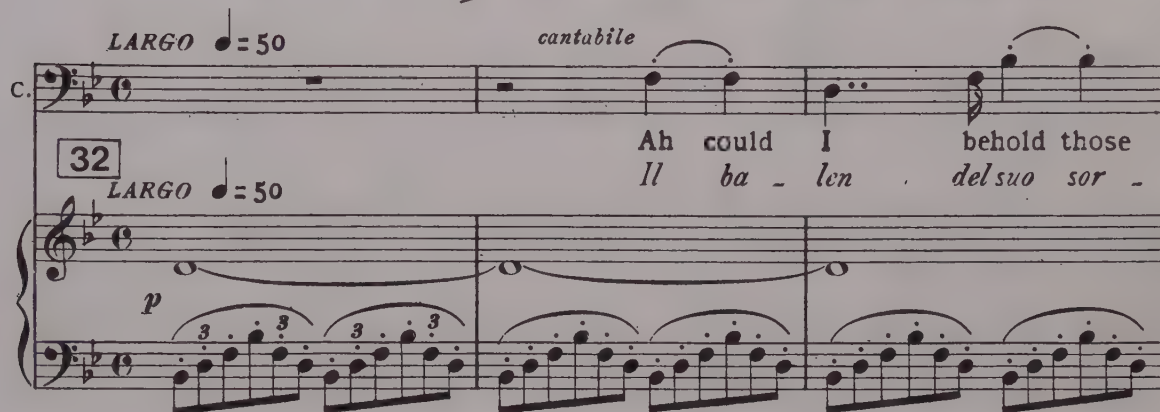
C.  - to... another! Never shall he wed with Le - o - no - ra!  
[31] - presta... l'al - ta - rel.. Ah no!.. non fia d'al - tri Le - o - no - ra!..

 *ALLEGRO* *mf*

C. 

Minel my Le - o - no - ra!  
Le - o - no - ra è mi - a!

*LARGO* ♩ = 50 *cantabile*

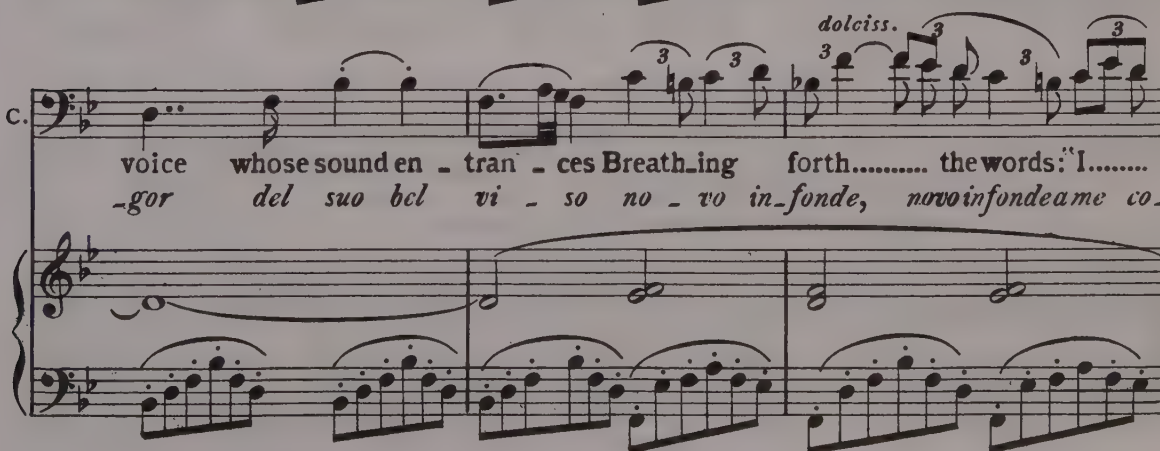
C. 

32 *LARGO* ♩ = 50

Ah could I behold those  
Il ba - len del suo sor -

C. 

glan - ces Bright - er than the stars a - bove thee; Hear that  
- ri - so d'u - na stel - la vin - ce il rag - gio; il ful -

C. 

voice whose sound en - tran - ces Breath - ing forth..... the words: "I.....  
- gor del suo bel vi - so no - vo in - fonde, novoinfondeame co -

c. *ppp*

love thee! Thro' my bo-som now..... so lone-ly Light-ning  
 -rag-gio. Ah! l'a-mor, l'a-mo-re on-d'ar-do le fa-

*dim.*

c. *dim.*

rays of Hope..... would dart..... Thou canst  
 -vel-li in mi-o fa-vor,..... sper-da il

*Opp.* *tempest.....*  
*-pesta.....*  
*dolce* *dolciss.* *largo*

c. *dolce* *dolciss.* *largo*

33 with thy sun-shine... on-ly, Calm this tempest..... of the  
 so-le d'un suo sguardo la tem-pest.....del mi-o

*con espansione*

c. *con espansione*

heart. Thou canst with thy sun-shine on-ly Calm this tem-pest of my  
 cor. Ah! l'a-mor, l'a-mo-re on-d'ar-do le fa-vel-li in mio fa-



*f* *dim. dolce*

c. heart, Thou canst with thy sun-shine on - ly Calm this tem-pest of the  
 - vo - re, sper-da il so - le d'un suo sguar - do la tem-pe - sta del mio

*f* *p*

c. heart. Thro' my bo - som now so lone - ly Light ning rays of Hope would  
 cor. Ah! l'a - mor, l'a - mo - re on - d'ar - do le fa - vel - li in mio fa -

c. dart, Thou canst with thy sun-shine on - ly Calm this tem - pest,  
 - vo - re, sper-da il so - le d'un suo sguar - do la tem-pe - sta,

c. Calm ..... calm this tempest of the heart!  
 ah! ..... la tem-pe - sta del mio cor.

*p*

(a bell is heard)

ALL<sup>o</sup> ASSAI MOSSO  $\text{♩} = 80$ 

C. *That sound! Oh heav'n!*  
*Qual suono! Oh ciel!*

FER.

34 *That La*  
 ALL<sup>o</sup> ASSAI MOSSO  $\text{♩} = 80$

(Bell)

*p*

C. *It must not be, from the shrine we must*  
*Ah pria che giunga all'al tar... si ra -*

F. *bell now the coming rite an-nounces!*  
*squil - la vi - ci no il ri - to annunzia.*

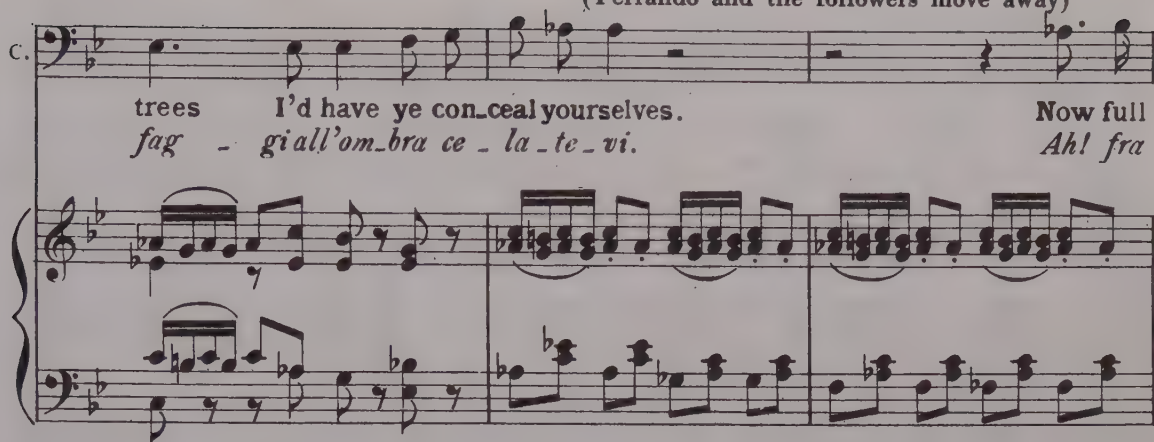
C. *seize her!*  
*- pi - sca!*

*Silence! Hear me and o - bey me!*  
*Ta - ci!.. Non o - do... An - da - te.*

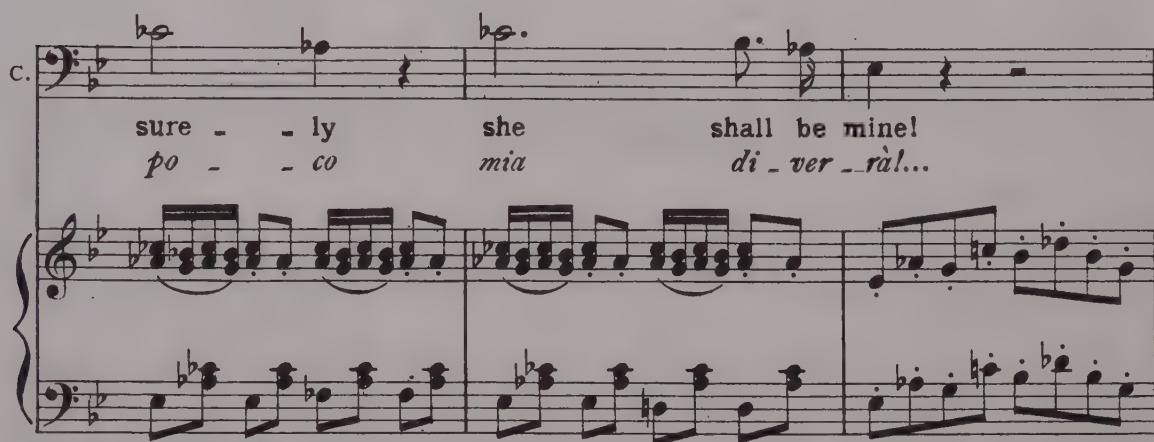
*Mid these*  
*Di quei*

F. *Ah, heed thee!*  
*Ah, ba - dal...*

(Ferrando and the followers move away)

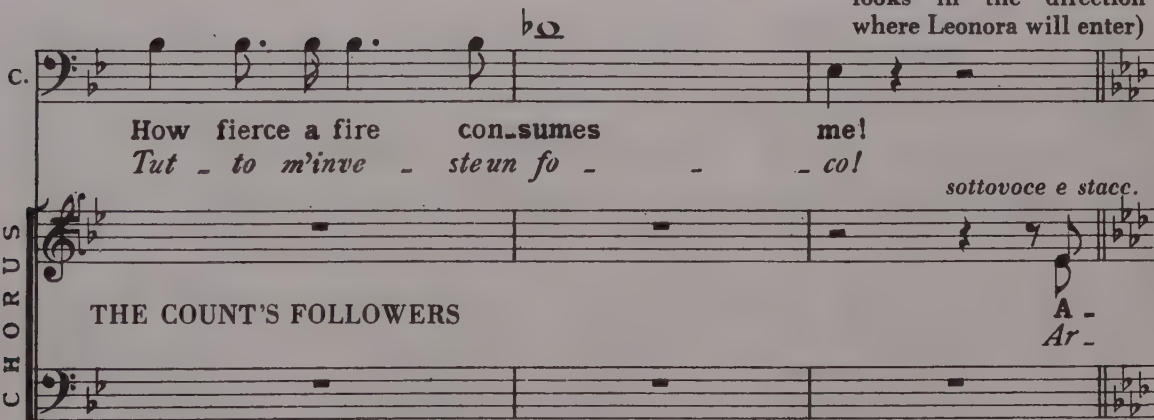
C. 

trees I'd have ye conceal yourselves. Now full  
fag - gi all'om-bra ce - la - te - vi. Ah! fra

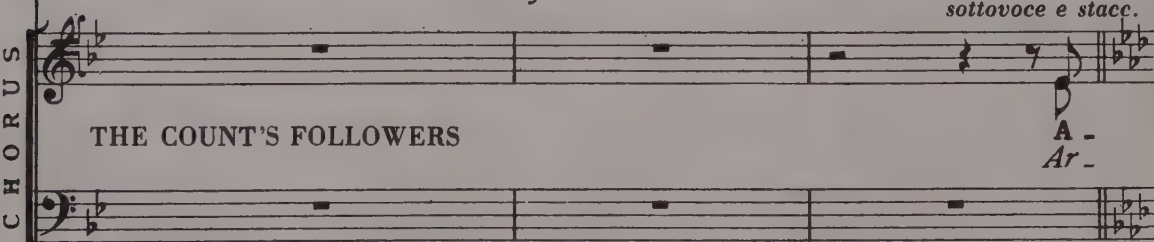
C. 

sure - ly she shall be mine!  
po - co mia di - ver - rà!

(anxious and cautious, he looks in the direction where Leonora will enter)

C. 

How fierce a fire consumes me!  
Tut - to m'inve - ste un fo - col

CHORUS 

THE COUNT'S FOLLOWERS

A -  
Ar -

*sottovoce e stacc.*



FER. *sottovoce e stacc.*

Away! away! with caution hide unseen, unheard,  
 Ardir! andiam... ce-liamo-ci fra l'om-bre, nel

way! away! with caution hide un-seen, unheard, a-  
 -dir! andiam... ce-lia-mo-ci fra l'om-bre, nel mi-  
*sottovoce e stacc.*

Away! away! with caution hide, unseen, unheard,  
 Ardir! andiam... ce-liamo-ci fra l'om-bre, nel

35

*ppp ed assai staccato*

F. a-way! a-way! Our lord commands, be silent all,  
 mi-ster! ar-dir! ar-dir! andiam... si-lenzi-o!

-way! Our lord commands, a-way! away! be silent all, a-  
 -ste-ro, nel mi-ster! ar-dir! andiam... si-lenzi-o! si

a-way! a-way! Our lord commands, be silent all,  
 mi-ster! ar-dir! ar-dir! andiam... si-lenzi-o!

COUNT

*ardito assai*

Thou  
Per

F. *a-way! a-way! a-way! a-way!*  
*si com - pia il suo vo - ler! ar - dir!*

*-way! a-way! be si - lent and o - bey!*  
*com - pia il suo vo - ler, il su - o vo - ler!*

*a-way! a-way! a-way! a-way!*  
*si com - pia il suo vo - ler! ar - dir!*

UN POCO MENO

C. bring'st, e - vent - ful hour..... The dawn of hope, of  
me o - ra fa - ta - - le, i tuoi mo - men - - ti af -

36

UN POCO MENO

*f*

C. hope and glad - ness, a joy a - kin to  
- frit - - ta, affret - - ta: la gio - - ia che m'a -

*stent.*

*stent.*

C. *mad - ness, Hath fill'd my heart, hath*  
*-spet - tu, gio-ia mor-tal non*

*tutta forza*  
 C. *fill'd..... me with de-light, fill'd me with de-*  
*è,..... gio-ia mor-tal no, no, no, non*

C. *-light. I scorn a ri-val's*  
*è. In-va-noun Dio ri-*

C. *pow-er, My love shall force com-*  
*-va-le s'op-po-ne al-l'a-mor*



c. *-pli - ance,..... I bid the world de -*  
*mi - o,..... non può nemmen un*

c. *- fi - - - - - ance And tri - umph, tri - - - - - umph,*  
*Di - - - - - o, don - na, ra - pir - - - - - ti a*

c. *tri - - - - - umph, and tri - umph in..... my might.*  
*me',..... non può ra - pir - ti a me.*

CHORUS

*staccato*  
*A -*  
*Ar -*

*ppp*

*1<sup>o</sup> TEMPO*  
*staccato*

F. *Away! away! await the bride, unseen, unheard,*  
*Ardir! andiam... ce-lia-mo-ci fra l'om-bre, nel*

*-way! away! with caution hide, un-seen, unheard, be*  
*dir! andiam... ce-lia-mo-ci fra l'om-bre, nel mi-*

*staccato*

**37** *Away! away! await the bride, unseen, unheard,*  
*Ardir! andiam... ce-lia-mo-ci fra l'om-bre, nel*

*1<sup>o</sup> TEMPO*  
*PPP ed assai staccato*

F. *a-way! away! away! away! be silent all!*  
*mister! ardir! ardir! andiam... si-len-zi-o!*

*silent and o-bey, a-way! away! be silent all! a-*  
*-ste-rol nel mister! ar-dir! andiam... si-len-zi-o! si*

*a-way! away! away! away! be silent all!*  
*mister! ardir! ardir! andiam... si-len-zi-o!*

## COUNT

Thou  
Per

a-way! a-way! a-way! a-way!  
si com - pia il suo vo-ler! ar-dir!

-way! a-way! be si-lent and o-bey!  
com - pia il suo vo-ler, il suo vo-ler!

a-way! a-way! a-way! a-way!  
si com - pia il suo vo-ler! ar-dir!

*f*

## UN POCO MENO

bring'st e-vent - ful hour..... The dawn of hope of  
me o-ra fa-ta - - le, i tuoi mo-men - - ti af-

38 UN POCO MENO

*f*

stent.

hope and glad - ness, a joy a-kin to  
-fret - - ta, affret - - ta: la gio - - ia che m'a-

stent.



c. mad - - - ness Hath fill'd my heart, hath  
-spet - - - ta, gio-ia mor-tal non

c. fill'd..... me with de-light, fill'd me with de-light I  
è, gio-ia mortal no, no, no, non è. In-

c. scorn a ri - - - val's pow - - - er, My  
-va - - - noun Dio ri - va - - - le s'op-

c. love shall force com-pli - ance,..... I  
-po - - - ne all'a - - - mor mi - o,..... non

C. *bid the world de - fi - - ance, And tri - umph*  
*può nemmen un Di - - o, don - na, ra -*

C. *in my might,..... and tri - umph, tri - umph in my*  
*-pir - - ti a me,..... non può ra - pir - ti a*

1<sup>o</sup> TEMPO*sottovoce*

C. *might. I scorn, I scorn my ri - val's*  
*me. Non può nemmen, nemmen un*

FER. *pp sottovoce*

*A - way! a - way!*  
*Ar - dir! ar - dir!*

CHORUS *pp sottovoce*

*A - way! a way!*  
*Ar - dir! ar - dir!*

*pp sottovoce*

*A - way! a - way!*  
*Ar - dir! ar - dir!*

39

1<sup>o</sup> TEMPO

*pp*

C. power.  
Di\_o

No arm shall tear her from me  
ra\_pir\_tia me, ra\_pir\_tia

F. A\_way! a\_way!  
Ar\_dir! ar\_dir!

A\_way! a\_way!  
Ar\_dir! ar\_dir!

A\_way! a\_way!  
Ar\_dir! ar\_dir!

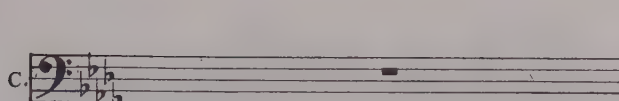
C. now, no, no! no, no! no, no! no, no!  
me, no, no, non può ra\_pir\_tia me,

F. Si\_lence, a\_way! a\_way! with  
Si\_len - zio, ar\_dir! ar\_dir! ce -


Si\_lence, a\_way! a\_way! with  
Si\_len - zio, ar\_dir! ar\_dir! ce -

Ah! si\_lence, a\_way! a\_way! with  
Ah! si\_len - zio, ar\_dir! ar\_dir! ce -

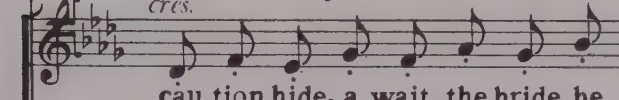


C. 


Noneshalltear her from me now I  
no, no, no, non può nem-men un

F. 


cau-tion hide, a-wait the bride be - neath theselea - fy trees, a-wait the  
lia - mo - ci fra l'om-bre nel mi - ster, ar-dir, ar-dir, ce - lia - mo -  
*cres.*



cau-tion hide, a-wait the bride be - neath theselea - fy trees, a-wait the  
lia - mo - ci fra l'om-bre nel mi - ster, ar-dir, ar-dir, ce - lia - mo -  
*cres.*



cau-tion hide, a-wait the bride be - neath theselea - fy trees, a-wait the  
lia - mo - ci fra l'om-bre nel mi - ster, ar-dir, ar-dir, ce - lia - mo -



C. 

*ff* tri - umph, I tri - umph, I tri - umph in my  
Di - o, o don - na ra - pir - ti a

F. 

*ff* bride be - neath these sha - dy  
- ci fra l'om - bre, nel mi -



*ff* bride be - neath these sha - dy  
- ci fra l'om - bre, nel mi -



*ff* bride be - neath these sha - dy  
- ci fra l'om - bre, nel mi -

40 

*sottovoce*

C. might. *me,* My love from her shall force com -  
non può nem-men, nem-men un

*pp sottovoce*

F. trees, a-way! a-way!  
-ster, ar-dir! ar-dir!

*pp sottovoce*

trees, a-way! a-way!  
-ster, ar-dir! ar-dir!

*pp sottovoce*

trees, a-way! a-way!  
-ster, ar-dir! ar-dir!

*pp*

C. -pliance, *Di-o* Her love shall fill me with de -  
ra-pir-ti a me, ra-pir-ti a

*pp*

F. a-way! a-way!  
ar-dir! ar-dir!

a-way! a-way!  
ar-dir! ar-dir!

a-way! a-way!  
ar-dir! ar-dir!

*pp*

C. *light, now, now, she shall be mine, be mine.  
me, no, no, non può ra - pir - ti a me,*

F. *A - way! a - way! a - way! with  
si - len - zio, ar - dir! ar - dir! ce -*

*A - way! a - way! a - way! with  
si - len - zio, ar - dir! ar - dir! ce -*

*Si - lence all a - way! a - way! with  
ah! si - le - zio, ar - dir! ar - dir! ce -*

C. *Now with scorn I bid the world de -  
no, no, no, non può nemmeno un*

F. *cau - tion hide, a - wait the bride be - neath these sha - dy trees, with cau - tion  
- lia - mo - ci fra l'om - bre, nel mi - ster, ar - dir, ar - dir, ce - lia - mo -*

*cau - tion hide, a - wait the bride be - neath these sha - dy trees, with cau - tion  
- lia - mo - ci fra l'om - bre, nel mi - ster, ar - dir, ar - dir, ce - lia - mo -*

*cau - tion hide, a - wait the bride be - neath these sha - dy trees, with cau - tion  
- lia - mo - ci fra l'om - bre, nel mi - ster, ar - dir, ar - dir, ce - lia - mo -*



*ff*

C. *ff*

- fi - - ance and tri - umph, and tri - umph in my  
Di - - o, o don - na, ra - pir - - ti a

F. *ff*

hide be - - neath these sha - dy  
- ci fra l'om - bre, nel mi - -

*ff*

hide be - - neath these sha - dy  
- ci fra l'om - bre, nel mi - -

*ff*

hide be - - neath these sha - dy  
- ci fra l'om - bre, nel mi - -

**41**

*ff*

(the Count moves off slowly, hiding himself, with the Chorus, among the trees)

C. *p*

might. Now come, come I wait the bride a  
me, no. Ar - - dir! ce - lia - mo - ci, ce -

F. *p*

trees. A - - way! with cau - tion hide, a -  
- ster. Ar - - dir! ce - - lia - mo - ci, ce -

*p*

trees. A - - way! with cau - tion hide, a -  
- ster. Ar - - dir! ce - - lia - mo - ci, ce -

*p*

trees. A - - way! with cau - tion hide, a -  
- ster. Ar - - dir! ce - - lia - mo - ci, ce -

*pp*

C. *mid the sha-dow of these lea-fy trees, yes, I wait the*  
*-lia-mo-ci fra l'om-bre, nel mi-ster, sì, ar-dir! ce-*

F. *-wait the bride, be-neath these*  
*-lia - mo - ci, ar-dir! ce-*

*-wait the bride, be-neath these*  
*-lia - mo - ci, ar-dir! ce-*

*-wait the bride, be-neath these*  
*-lia - mo - ci, ar-dir! ce-*

C. *bride I wait the bride, a-mid the sha-dow of these*  
*-lia - mo - ci, ce - lia-mo-ci fra l'om-bre, nel mi-*

F. *lea-fy trees, be-neath these*  
*-lia - mo - ci, ce - lia - mo -*

*lea-fy trees, be-neath these*  
*-lia - mo - ci, ce - lia - mo -*

*lea-fy trees, be-neath these*  
*-lia - mo - ci, ce - lia - mo -*

C. *pp*  
trees, I wait the bride, I wait the bride, I  
-ster, ce - lia - mo - ci fra l'om - bre, nel mi -

F. *pp*  
trees, be - neath these lea - fy trees a - wait a -  
-ci, ce - lia - mo - ci fra l'om - bre, nel mi -

*pp*  
trees, be - neath these lea - ry trees a - wait a -  
-ci, ce - lia - mo - ci fra l'om - bre, nel mi -

*pp*  
trees, be - neath these lea - fy trees a - wait a -  
-ci, ce - lia - mo - ci fra l'om - bre, nel mi -

*pp*

C. *pp*  
wait the bride, I wait the bride, I wait the  
-ster, ce - lia - mo - ci fra l'om - bre, nel mi -

F. *pp*  
-wait the bride, a - wait the bride, a - wait the  
-ster, ce - lia - mo - ci fra l'om - bre, nel mi -

*pp*  
-wait the bride, a - wait the bride, a - wait the  
-ster, ce - lia - mo - ci fra l'om - bre, nel mi -

*pp*  
-wait the bride, a - wait the bride, a - wait the  
-ster, ce - lia - mo - ci fra l'om - bre, nel mi -

*pp*



*allontanandosi**morendo*

C. *bride. Away! a way! away!*  
*-ster, ar\_dir! andiam, ardir!*

F. *bride. A - way! a - way! a -*  
*-ster, ar - dir! an - diam, ar -*

*bride. A - way! a - way! a -*  
*-ster, ar - dir! an - diam, ar -*

*bride. A - way! a - way! a -*  
*-ster, ar - dir! an - diam, ar -*

*morendo*

C. *a way! ar\_dir!*

F. *-way! a - way!*  
*-dir! an - diam!*

*-way! a - way!*  
*-dir! an - diam!*

*-way! a - way!*  
*-dir! an - diam!*

*pppp*

FINALE 2<sup>nd</sup> ACT

CHORUS OF  
NUNS  
(within)

Sop. 1<sup>st</sup> & 2<sup>nd</sup> *ANDANTE*  $\text{♩} = 76$   
*voci sole*

*p*

Fly from a world of sor-row, Daughter of Eve, we  
*Ah! se l'error t'in-gom-bra, o figlia d'E-ra,i*

*p*

Fly from a world of sor-row, Daughter of Eve, we  
*Ah! se l'error t'in-gom-bra, o figlia d'E-ra,i*

$\text{♩} = 76$   
*ANDANTE*

*ad libitum*

pray thee, Let not vain wishes sway thee, Hope in its brightest  
*ra-i, pres-so a mo-rir, ve-dra-i che un'ombra, un so-gno*

pray thee, Let not vain wishes sway thee, Hope in its brightest  
*ra-i, pres-so a mo-rir, ve-dra-i che un'ombra, un so-gno*

*pp*

gleam, Fades with the com-ing mor-row Just like a pass-ing  
*fu, an-zi del so-gno un' om-bra la spe-me di quag-*

*pp*

gleam, Fades with the com-ing mor-row Just like a pass-ing  
*fu, an-zi del so-gno un' om-bra la spe-me di quag-*

*pp*

(hidden among the trees)

167

COUNT

*sottovoce*

(hidden among the trees)

She shall be mine.

mine, mine a -  
nem - men un

FERRANDO

No, no, non può

*sottovoce*

With cou-rage glow,  
Co - rag-gio, ardir!

NUNS dream,  
-giù!

dream,  
-giù!

FOLLOWERS

(hidden among the trees)

*sottovoce*

With cou-rage glow,  
Co - rag-gio, ardir!

*sottovoce*

With cou-rage glow,  
Co - rag-gio, ardir!

42

*pp* (Orchestra)

-lone  
Dio

She shall be mine  
ra - pir-tia me,

mine, mine a -  
ra - pir-tia

She shall be thine,  
si compia il suo,

she shall be thine!  
il suo vo - ler!

FOLLOWERS

She shall be thine,  
si compia il suo,

she shall be thine!  
il suo vo - ler!

She shall be thine,  
si compia il suo,

she shall be thine!  
il suo vo - ler!



C. *-lonel  
voci sole me!*

CHORUS  
NUNS

Take thou the veil we of - fer, Put on the robe of  
*Vie - ni e t'a - scon - da il re - lo ad o - gni sguar do u -*

Take thou the veil we of - fer, Put on the robe of  
*Vie - ni e t'a - scon - da il re - lo ad o - gni sguar do u -*

*ad libitum*

glad - ness, Here not a cloud of sad - ness shall with thy hopes en -  
*- ma - no; au - ra o pensier mon - da - no qui vi - vo più non*

glad - ness, Here not a cloud of sad - ness shall with thy hopes en -  
*- ma - no; au - ra o pensier mon - da - no qui vi - vo più non*

*pp*  
 -twine Sis - ter ac - cept our prof - fer Then shall sweet peace be  
*è. Al ciel ti vol - gi, e il cie - lo si schiu - de - rà per*

*pp*  
 -twine Sis - ter ac - cept our prof - fer Then shall sweet peace be  
*è. Al ciel ti vol - gi, e il cie - lo si schiu - de - rà per*

*pp*

COUNT

She shall be mine,  
No, no, non può

mine, mine a -  
nem-men un

FER.

with cou-rage glow!  
Co-rag-gio, ar-dir!

thine.  
te.

thine.  
te.

CHORUS

FOLLOWERS

with cou-rage glow!  
Co-rag-gio, ar-dir!

with cou-rage glow!  
Co-rag-gio, ar-dir!

43

pp (Orchestra)

C.

-lone!  
Dio

She shall be mine,  
ra-pir-tia me,

mine, mine a -  
ra-pir-tia

F.

She shall be thine,  
si compia il suo,

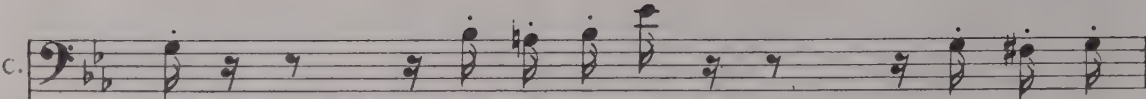
thine, thine a - lone!  
il suo vo-ler!

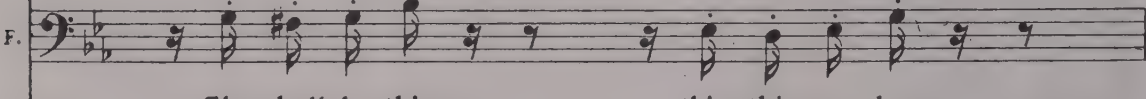
She shall be thine,  
si compia il suo,

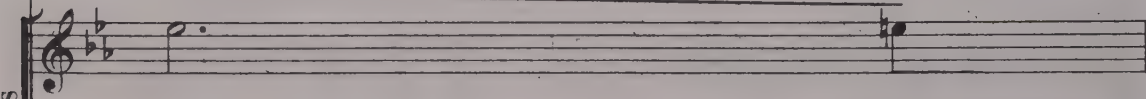
thine, thine a - lone!  
il suo vo-ler!

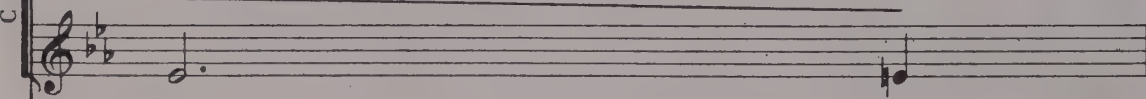
She shall be thine,  
si compia il suo,

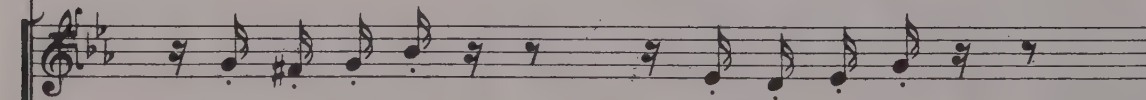
thine, thine a - lone!  
il suo vo-ler!

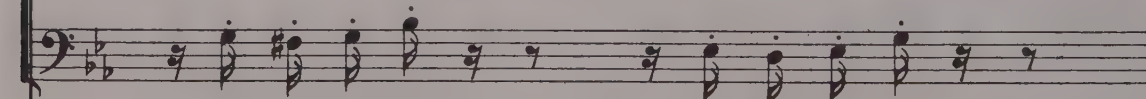
C.    
 - lone, She shall be mine, mine, mine a -   
 me! no, no, non può nem-men un

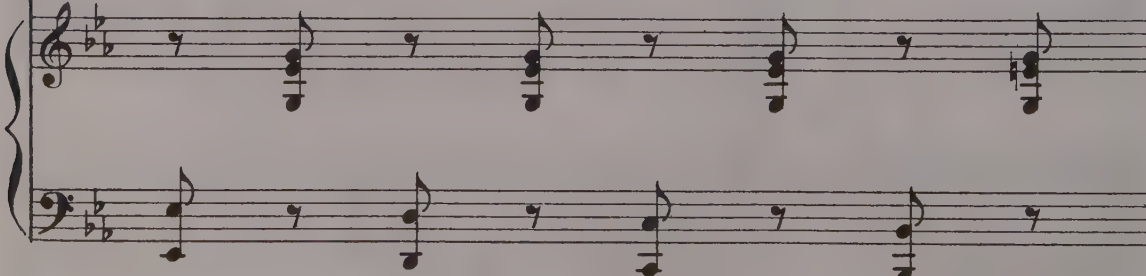
F.    
 She shall be thine, thine, thine a - lone,   
 Co - rag-gio, ardir! Co - rag-gio, ardir!

CHORUS   
 NUNS    
 Then shall   
 Al.....

   
 Then shall   
 Al.....

FOLLOWERS    
 She shall be thine, thine, thine a - lone   
 Co - rag-gio, ardir! Co - rag-gio, ardir!

   
 She shall be thine, thine, thine a - lone   
 Co - rag-gio, ardir! Co - rag-gio, ardir!





C. *- lone. She shall be mine, She shall be*  
*Dio ra - pir - ti a me, ra - pir - ti a*

F. *She shall be thine, thine, thine a - lone!*  
*si compia il suo, il suo vo - ler!*

*peace, sweet peace be.....*  
*ciel ti vol - - - - -*

*peace, sweet peace be.....*  
*ciel ti vol - - - - -*

*She shall be thine, thine, thine a - lone!*  
*si compia il suo, il suo vo - ler!*

*She shall be thine, thine, thine a - lone!*  
*si compia il suo, il suo vo - ler!*

C. mine! She shall be mine, mine, mine a -  
me! no, no, non può nem-men un


F. She shall be thine! thine, thine a - lone!  
co - raggio, ardir! co - raggio, ardir!

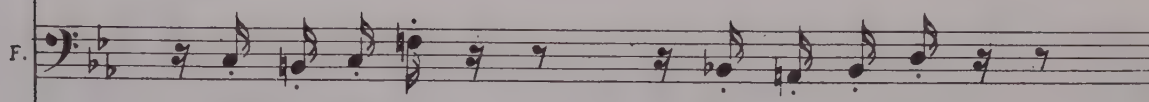
thine, Then shall  
- gi, e il

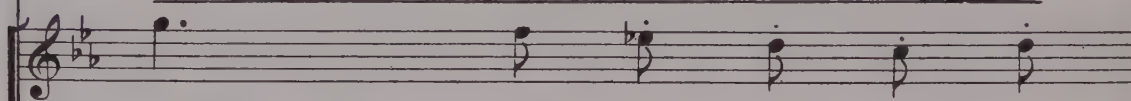
thine, Then shall  
- gi, e il

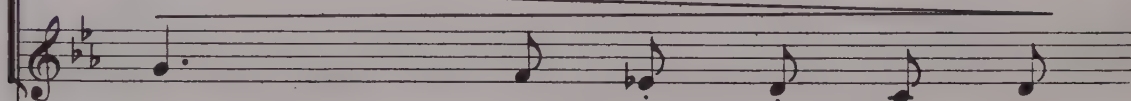
She shall be thine! thine, thine a - lone!  
co - raggio, ardir! co - raggio, ardir!


She shall be thine! thine, thine a - lone!  
co - raggio, ardir! co - raggio, ardir!

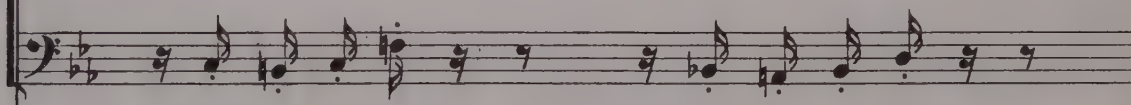
C.   
 -lone! She shall be mine, mine, mine a  
*Dio ra - pir - ti a me, ra - pir - ti a*

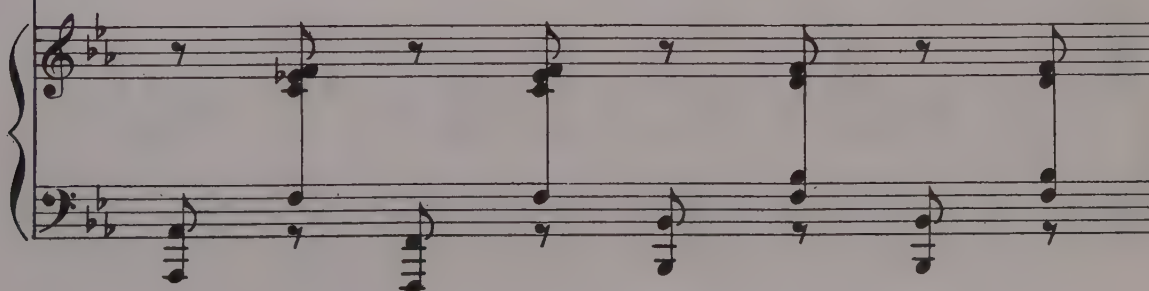
F.   
 She shall be thine, thine, thine a - lone!  
*si compia il suo, il suo vo - ler!*

  
 peace then shall sweet peace be  
*ciel si schiu - de - rà per*

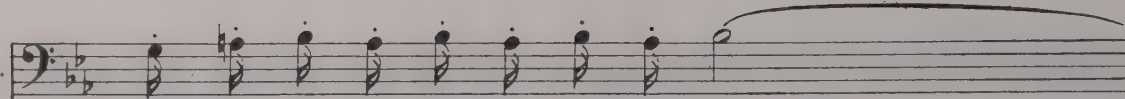
  
 peace then shall sweet peace be  
*ciel si schiu - de - rà per*

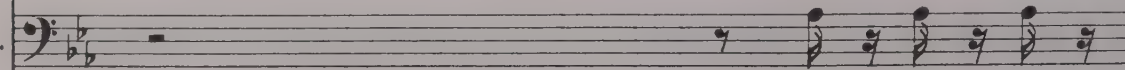
  
 She shall be thine, thine, thine a - lone!  
*si compia il suo, il suo vo - ler!*

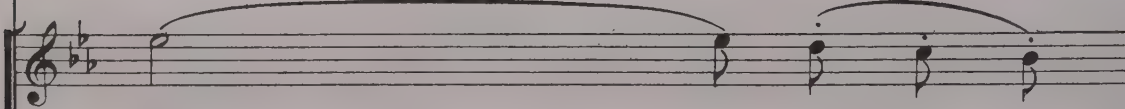
  
 She shall be thine, thine, thine a - lone!  
*si compia il suo, il suo vo - ler!*

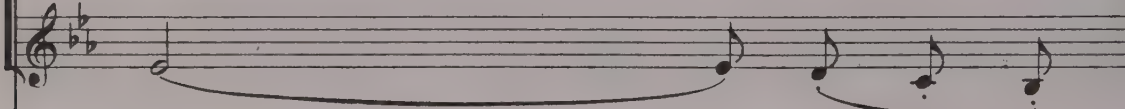


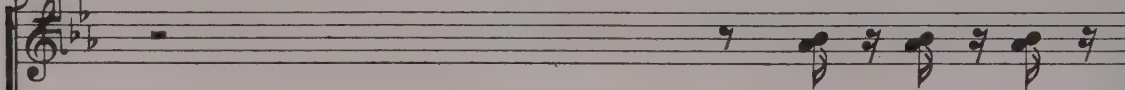


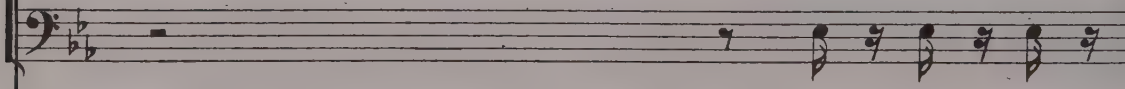
C.  lone, She shall be mine, She shall be mine.....  
me, no, no, non può ra - pir - ti a me,.....

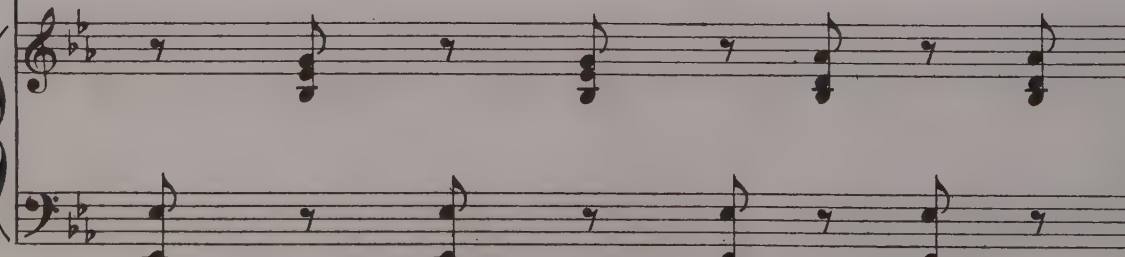
F.  She shall be  
co - rag - gio, ar -

 thine..... sweet peace be  
te,..... si schiu - de -

 thine..... sweet peace be  
te,..... si schiu - de

 She shall be  
co - rag - gio, ar -

 She shall be  
co - rag - gio, ar -



*morendo*

C. .... She shall be mine, She shall be mine:  
no, no, non può ru-pir-tia mel.....

F. thine, She shall be thine.....  
-dir! co-raggio, ar-dir!.....  
*morendo*

thine,.....sweet peace be thine.....  
-rà..... il ciel per tel.....

thine,.....sweet peace be thine.....  
-rà..... il ciel per tel.....  
*morendo*

thine, She shall be thine.....  
-dir! co-raggio, ar-dir!.....

thine, She shall be thine.....  
-dir! co-raggio, ar-dir!.....

*morendo*

(enter Leonora, with Ladies  
and Ines)

**44** SCENE IV  
ANDANTE

4 *pp*

*p*  
a piacere

*p*  
a piacere

LEO.

RECIT.

Why all this weep-ing?  
*Per-chè pian-ge-te?*

It may be that we part now for  
*Ah! dun-que tu per sem-pre no*

I. Dear friends be-lieve me, no sun-shine, no bright hopes  
*O dol-cia-mi-che, un ri-so, u-na spe-*

I. e-ver!  
*la-sci!*

*ppp*

45 *Cantabile*  
 ANDANTE ♩ = 60

I. cheer me, The world's a de-sert, a drear-y void I turn mine  
*-ran-za, un fior la ter-ra non ha per me! Degg'i-o*

ANDANTE ♩ = 60  
*ppp*

I. eyes to that land Where griefs like  
*vol-ger-mia Qui che de-gli af-*



L. mine a - lone..... find com - fort, There may I  
- flit - tiè so - lo so - ste - gno, e do - po i

L. hope mid pe - ni - ten - tial tears..... once  
pe - ni - ten - ti gior - ni può fra gli e -

L. more..... to meet my best be - lo - ved Then shall my heart have  
- let - ti al mio per - du - to be - ne ri - con - giun - ger - mi un

(resumes walking)  
L. rest. Dry then your tears and lead me to.... the al - tar. (interrupting  
di. Ter - ge - te i ra - i, e guida - te - mi al - la - ra... suddenly)  
COUNT

No! ah  
No... giam.

ALLEGRO ASSAI  $\text{♩} = 84$ 

L. *Gracious heav'n!  
Giu - sto ciell!*

INES *The Count, here!  
Il Con - te!*

C. *no!  
-mai!..* *My love shall lead thee to Hymen's al - tar  
Per te non hav - vi chel'a - ra d'i - me.*

CHORUS *The Count, here!  
Il Con - te!*

Sop. Nuns *The Count, here!  
Il Con - te!*

*ALLEGRO ASSAI  $\text{♩} = 84$*

L. *O madman hold! what mean'st thou?  
In - sa - nole qui re - ni - sti?..*

I. *what im - pious bold - ness!  
Co - tan - to ar - di - a!..*

C. *on - ly  
- ne - o...* *To make thee  
A far - ti*

*what im - pious bold - ness!  
Co - tan - to ar - di - a!..*

*what im - pious bold - ness!  
Co - tan - to ar - di - a!..*

(Manrico appears)

I. *Ah!  
Ah!*

I. *Ah!  
Ah!*

C. *mine, love!  
mi - a!* *Ah!  
Ah!*

FER. *Ah!  
Ah!*

CHORUS  
COUNT'S FOLLOWERS *Ah!  
Ah!*

*Ah!  
Ah!*

*Ah!  
Ah!*

*Ah!  
Ah!*

*8-  
cres.* *ff*

*dim.* *p*

*pp* *p*



ANDANTE MOSSO  $\text{♩} = 76$ *con tutta la gioia*

L.

Ah! can it be, can I believe I see thee thus be-fore me!  
 E deg-gioe pos-so cre-derlo? Ti reg-go a me d'ac-can-to!

47 ANDANTE MOSSO  $\text{♩} = 76$

*col canto. p*

L.

Or is it but a dream of love, a spell that steal-eth o'er me?  
 È que-stoun so-gna un'e-sta-si; un so-vruma-no in-can-to!

L.

*balzante* *stentate* *lunga.*

A sud-den joy runs..... thro' my heart, such rap-tures now are  
 Non reg-gea tan-to..... giu-bi-lo-ra-pi-to il cor, sor-

L.

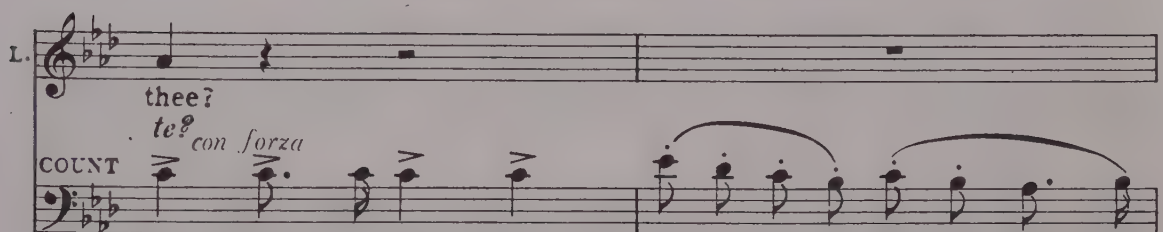
*f* *pausa lunga* *cres.*

giv-en, descend-est thou to me from heav'n or do I soar with  
 -pre-sol! Sei tu dal ciel di-sce-so, o in ciel son io con

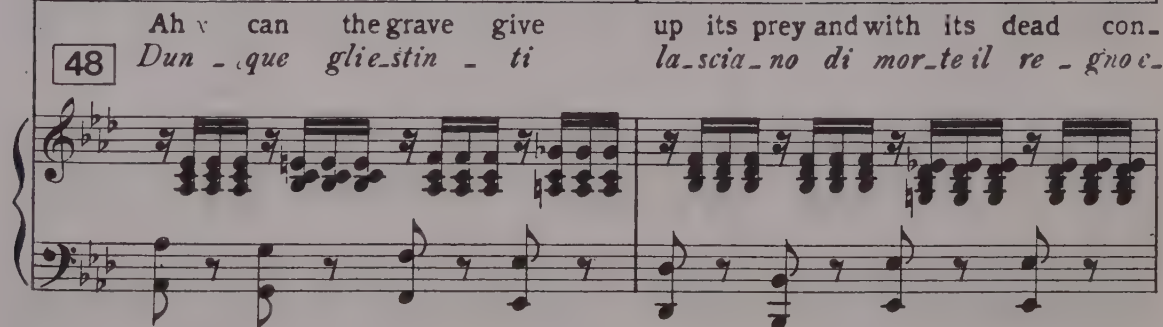
*ppp* *cres.*

I. 

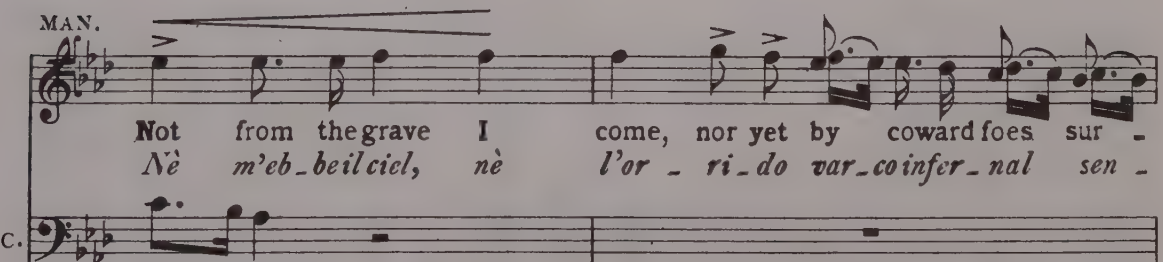
thee..... descend - est thou to me,..... love, or do..... I soar with  
 te?..... sei tu..... dal ciel di - sce - so, o in ciel..... son i - o con

L. 

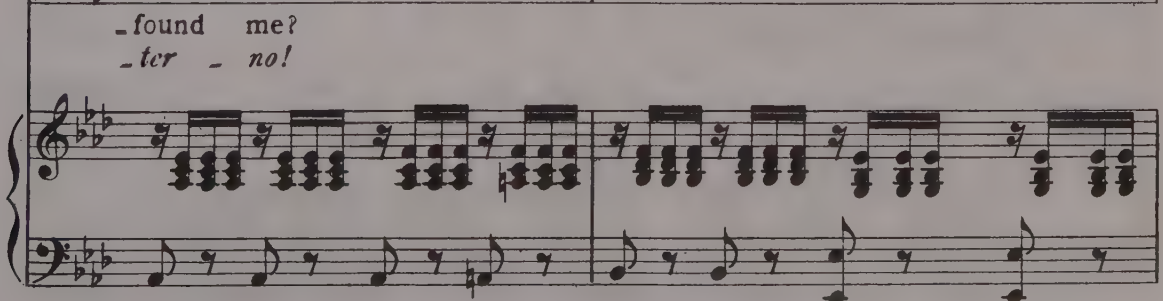
thee?  
 te? *con forza*

COUNT 

Ah can the grave give up its prey and with its dead con-  
 Dun - que glie - stin - ti la - scia - no di mor - te il re - gno e -

MAN. 

Not from the grave I come, nor yet by coward foes sur -  
 Nè m'eb - beil ciel, nè l'or - ri - do var - co infer - nal sen -

C. 

- found me?  
 - ter - no!

M. *-rounded.  
-tiv-ro...*

C. Or is it but a de - mon form whose hor - rors now sur -  
A dan - no mio ri - nun - zia le pre - de sue l'in -

M. Great Heav'n preserv'd my life and all thy cow - ard wiles con -  
In - fa - misgher - ri vi - bra - no mor - ta - li col - pi, è

C. *-round me!  
-fer - nol..*

M. *-founded!  
ve - rol..* When the rude bil - lows o'er me  
po - tenza ir - re - si - sti - bi -

C. If thou dost live and life be dear, No  
Ma se non mai si fran - se - ro, si



Com'st thou from Heav'n, from Heav'n or do I soar with  
*O in..... ciel, in..... ciel..... son i - o con.....*

roll'd and roar'd in wild com -  
*le han - no de' fiu - mi*

lon - ger now de - lay thee lest I  
*fran - se - ro de' gior - ni tuoi gli*

*dim.*

thee?  
*te?*

-mo-tion a - mid the migh ty o - cean for aid I look'd on  
*l'on - del ma gli emp iun Dio con - fon - del quel Dio soc - cor - se a*

slay thee, fly thou, fly thou nor lin - ger, fly thou nor lin - ger  
*sta - mi, se vi - rie vi - ver bra - mi, fug - gi da lei, da*

*allarg.*

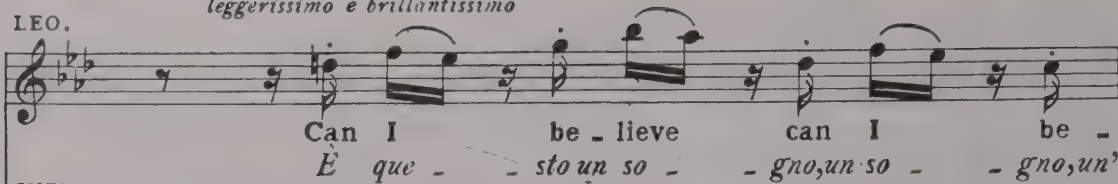
high, ah! yes, for aid I look'd on high.....  
*me, sì, sì, quel Dio soc - cor - se a me.....*

here, fly thou, O fly nor lin - ger here.....  
*me, fug - gi da lei, fug - gi da me.....*

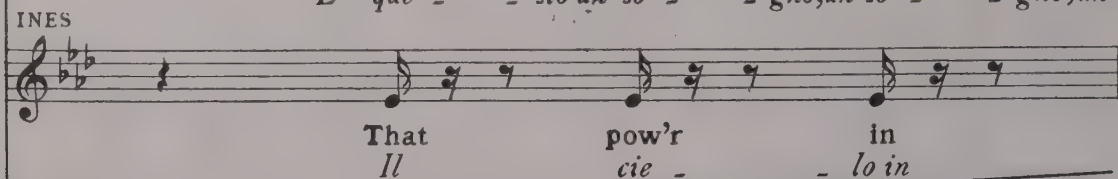
*col canto*

*leggerissimo e brillantissimo*

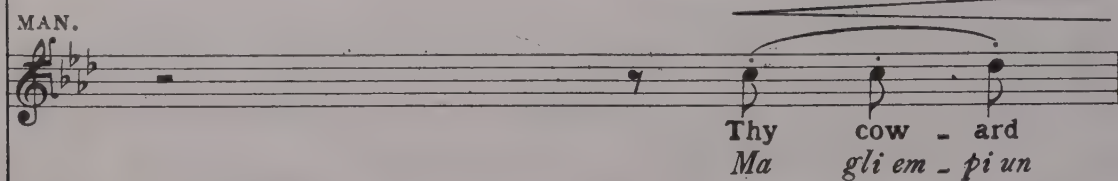
LEO.



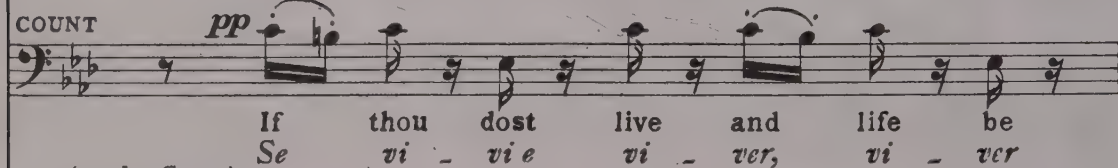
INES



MAN.



COUNT

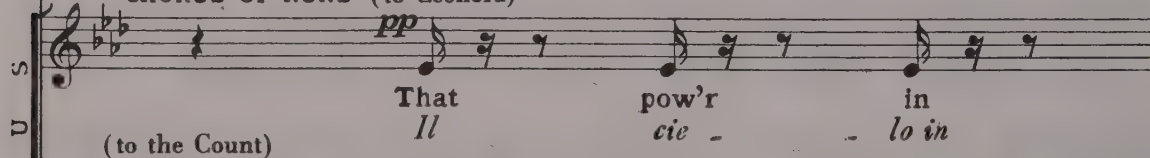


(to the Count)

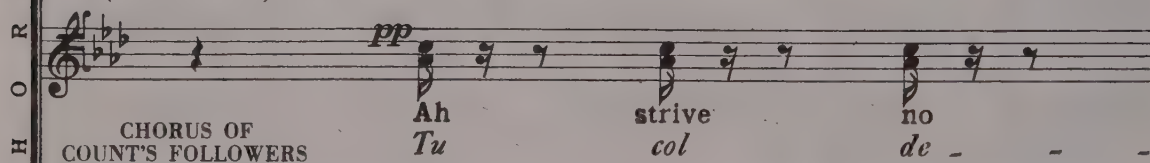
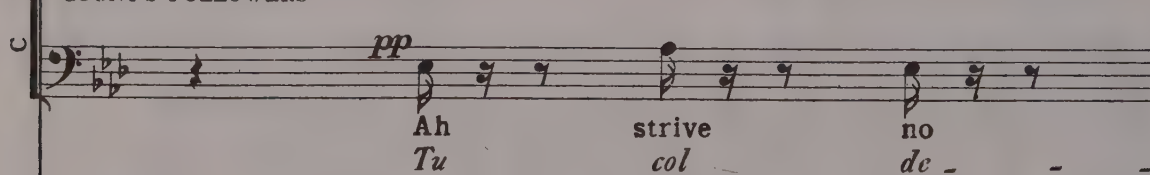
FER.



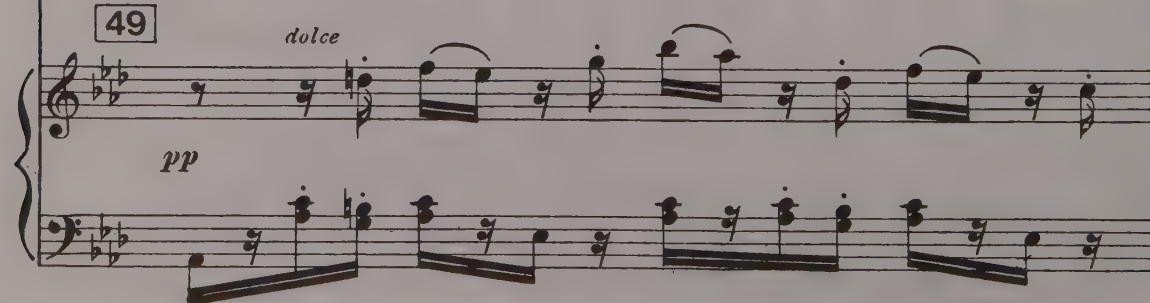
CHORUS OF NUNS (to Leonora)



(to the Count)

CHORUS OF  
COUNT'S FOLLOWERS

49

*dolce*

L. *- lieve or do I dream or do I*  
*e - sta - si, un so - gno, un'e - sta -*

I. *whom thou didst con -*  
*cui, in cui fi -*

M. *wiles are all con -*  
*Dio, un Dio con -*

C. *dear, then fly, O fly, get thee gone nor lin - ger*  
*bra - mi, fug - gi, fug - gi da lei, da lei, da*

F. *more, in vain his pow'r, yes in vain hast thou de -*  
*- sti: suo di - fen - sor, suo di - fen - so - re e - gli*

*whom thou didst con -*  
*cui, in cui fi -*

*more, strive no more, a -*  
*- stin, col de - stin con -*

*more, strive no more, a -*  
*- stin, col de - stin con -*



L. dream is it a dream, a dream Can  
- si, è que - sto un so - gno, un so - gno, un'

I. -fide Hath been and  
- da - sti ah! pie - -

N. - found - ed And in that  
- fon - del quel Dio soc - -

C. here if thou wouldst live, if life be  
me, se vi - vi e vi - ver, vi - ver

F. -fied, ah! yield thee now, ah! yield thee  
è, tu col de - stin con - tra - -

-fide, Hath been and  
- da - sti ah! pie - -

-gainst thy fate but  
- tra - sti su - o

-gainst thy fate but  
- tra - sti su - o

L. *I be-lieve I see thee now Comst*  
*e - sta - si; un so - gno, un'e - sta -*

I. *still will be thy*  
*- ta - - de a - - rea di*

M. *pow - er I still con -*  
*- cor - se, soc - - cor - - se a*

C. *dear, O fly, O fly, get thee gone nor lin - ger*  
*bra - mi, fug - gi, fug - gi da lei, da lei, da*

F. *now, in vain hast thou, yes, in vain his pow'r de -*  
*- sti, suo di - fen - sor, suo di - fen - so - re e - gli*

*still will be thy*  
*- ta - - de a - - rea di*

*yield thee now, O*  
*di - - fen - - so - - re*

*yield thee now, O*  
*di - - fen - - so - - re*

L. *thou to me from heav - en, comst thou from heav -*  
*- si? sei tu dal cie - lo, sei tu dal cie -*

I. *guide, That pow'r, that*  
*te, pie - tà, pie -*

M. *-fide, I still con - fide, I still con -*  
*me, soc - cor - se a me, soc - cor - se a*

C. *here, If thou wouldst live, yes, if thou wouldst live*  
*me, se vi - ver bra - mi, se vi - ver bra -*

F. *-fied, Ah! yes! In*  
*è, ah sì, tu*

*guide, That pow'r, That*  
*te, pie - tà, pie -*

*yield, Ah! yes! 'Gainst*  
*è, ah sì, ah*

*yield, Ah! yes! 'Gainst*  
*è, ah sì, ah*



L. *dim.*  
 -en, comst thou from heav'n or do I soar with thee, comst thou to me or  
 -lo, sei tu dal ciel di sceso, dal ciel, o in ciel son io, o in ciel son

I.  
 pow'r in whom thou didst con -  
 -ta - de a - vea di te, pie -

M.  
 -fide, I still con - fide me, ah!  
 me, quel Dio soc - cor - se a

C.  
 fly! nor lin - ger here O fly thee  
 -mi, se vi - ver bra - mi, fug - gi,

F.  
 vain hast thou his pow'r de - fied in  
 col de - stin con - tra - sti, su - o

pow'r in whom thou didst con - fide hath  
 -ta - de a - vea di te, pie - ta - de a -

fate no lon - ger strive but yield no  
 col de - stin con - tra - sti, su - o

fate no lon - ger strive but yield no  
 col de - stin con - tra - sti, su - o

*pp*

L. *do I soar with thee comst thou to*  
*io, o in ciel, o in ciel son io con*

I. *pp*  
*- fide hath been and*  
*- ta - de a - vea di*

M. *pp*  
*yes, in that great*  
*me, soc - cor - se a*

C. *pp*  
*fly thee nor lin -*  
*fug - gi da lei, - ger*  
*da*

F. *pp*  
*vain hast thou de -*  
*di - fen - so - re e -*

*pp*  
*been and*  
*- vea di*

*pp*  
*more de - fy That*  
*di - fen - so - re e -*

*pp*  
*more de - fy That*  
*di - fen - so - re e -*

*pp*

I. *me, comst thou to me from heav'n or*  
*te? è que - sto un so - gno, un so - gno, un'*

I. *still will be thy*  
*te, il cie - lo in*

M. *pow'r I still con -*  
*me, ma gli em - pi un*

C. *here, If life be dear fly thou nor*  
*me, se vi - vie vi - ver, vi - ver*

F. *-fled in vain hast thou his pow'r de -*  
*-gli è, tu de - stin con - tra -*

*still will be thy*  
*te, il cie - lo in*

*fate which thou can'st*  
*-gli è, tu col de -*

*fate which thou can'st*  
*-gli è, tu col de -*

*pp*



I. *do I soar with thee comst thou to*  
*e - - sta - si, un so - - gno, un'e - - sta -*

I. *guide hath been and*  
*cui, in cui, fi - -*

M. *-fide I still con -*  
*Di - o, un Dio con -*

C. *lin - ger here, O fly, fly, O fly nor lin - ger*  
*bra - mi, fug - gi, fug - gi da lei, da lei, da*

F. *-fied in vain, ah yes, hast thou now his pow'r de -*  
*- sti, suo di - fen - sor, suo di - fen - so - re e - gli*

*guide hath been and*  
*cui, in cui, fi - -*

*now thou can'st not de -*  
*- stin, col de - stin con -*

*now thou can'st not de -*  
*- stin, col de - stin con -*

L. *me, comst thou to me or do I*  
*- si è que - sto, un so - gno, un so - gno, un'*

I. *still will be thy*  
*- da - sti ah! pie -*

M. *- fide me, yes in that*  
*- fon - del quel Dio soc -*

C. *here, If life be dear fly thou nor*  
*me, se vi - vie vi - ver, vi - ver*

F. *- fied, in vain hast thou his pow'r de -*  
*- è, tu col de - stin con - tra -*

*still will be thy*  
*- da - sti ah! pie -*

*- ny, to fate we*  
*- tra - sti, su - o*

*- ny, to fate we*  
*- tra - sti, su - o*

L. *soar with thee, Comst thou to me or do I soar with thee*  
*e - sta - si, un so - gno, un'e - sta - si? sei tu dal cie -*

I. *guide, will be thy guide, That*  
*- ta - de a - rea di te, pie -*

M. *pow - er I still con - fide, I still con -*  
*- cor - se, soc - cor - se a me, soc - cor - se a*

C. *lin - ger here, O, fly, fly! O, fly! nor lin - ger here, If life be dear*  
*bra - mi, fug - gi, fug - gi da lei, da lei, da me, se vi - ver bra -*

F. *- fied, in vain, in vain hast thou now his pow'r de - fied, Ah!*  
*- sti, suo di - fen - sor, suo di - fen - so - re e - gli è, ah*

*guide, will be thy guide, That*  
*- ta - de a - rea di te, pie -*

*pray thee yield, O yield, Ah!*  
*di - fen - so - re è, ah*

*pray thee yield, O yield, Ah!*  
*di - fen - so - re è, ah*



L. love comstthou to me, love, comstthou to me, to me love or  
 -lo, sei tu dalcie - - -lo, sei tu dalcie di-sce-so, dul

I. pow'r, that pow'r in whom thou  
 -tà, pie - ta - de a - rea di

M. -fide, and in that pow'r, that pow'r I  
 me, soc-corse a me, quel Dio soc - -

C. fly nor lin-ger here, fly, O fly nor  
 -mi, se vi-ver bra - - mi, se vi-ver

F. yield, in vain hast thou his  
 sì, tu col de - stin con - -

pow'r, that pow'r in whom thou  
 -tà, pie - ta - de a - rea di

yes, ah yes, in vain that  
 sì, ah col de - stin con - -

yes, ah yes, in vain that  
 sì, ah col de - stin con - -

*dim.* *pp*

I. do I soar with thee, or do I soar, I soar, or do I soar with  
ciel, oinciel son io, oinciel son io, oinciel, oinciel son io con

I. did'st con - fide hath been thy -  
te, pie - ta - dea - di

M. still do con - fide, I still con -  
- cor - - se a me, soccor - - se a

C. lin - ger here, O fly, fly nor stay thou  
bra - mi, fug - gi, fug - gi da lei, da

F. pow'r de - fied, in vain his pow'r de -  
- tra - sti, su - o di - fen - so - re e -

did'st con - fide will be thy  
te, pie - ta - dea - rea di

pow'r hast thou de - nied, in vain de -  
- tra - sti, su - o di - fen - so - re e -

pow'r hast thou de - nied, in vain de -  
- tra - sti, su - o di - fen - so - re e -

*pp*

ALLEGRO VIVO  $\text{♩} = 84$  SCENE V.

L. *thee?*  
*te?*

I. *guide.*  
*te.*

M. *-fide.*  
*me.* (enters. followed by soldiers)

RUIZ *All hail! my brave*  
*Miei pro-di guer-*

*Vi - val vi - va!*  
*Ur - gel vi - va!*

C. *here.*  
*me.*

F. *-fied.*  
*-gl'è.*

T. *Vi - val vi - va!*  
*Ur - gel vi - va!*

CHORUS FOLLOWERS OF MANRICO

B. *Vi - val vi - va!*  
*Ur - gel vi - va!*

*guide.*  
*te.*

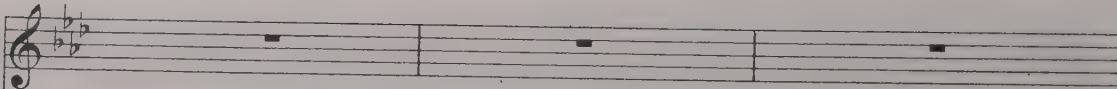
*-nied.*  
*-gl'è.*

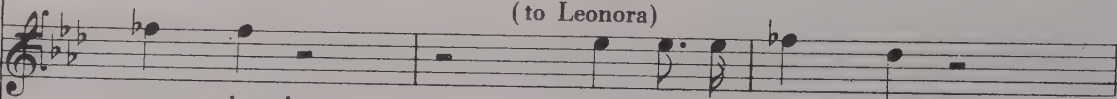
*-nied.*  
*-gl'è.*

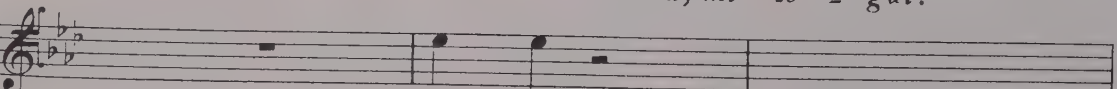
50 ALLEGRO VIVO  $\text{♩} = 84$ 

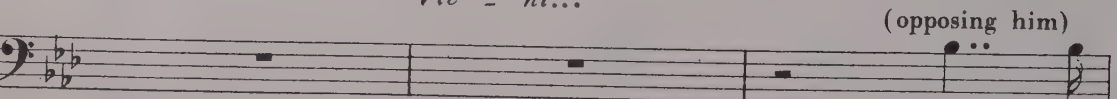
*ff*




I. 

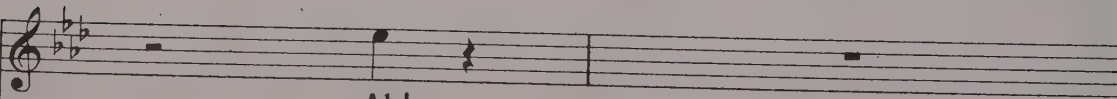
M.  (to Leonora)  
 war - riors! Fol - low me, la - dy.  
 -rie - ri! Don - na, mi se - gui.

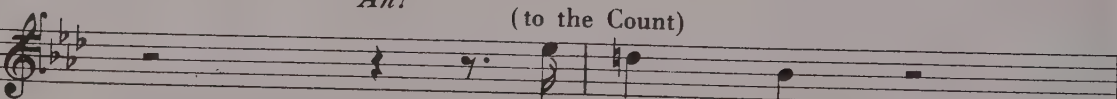
R. 

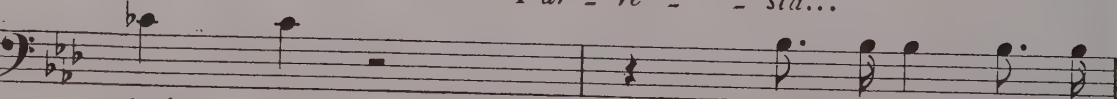
C.  Come then.  
 Vie - ni... (opposing him)

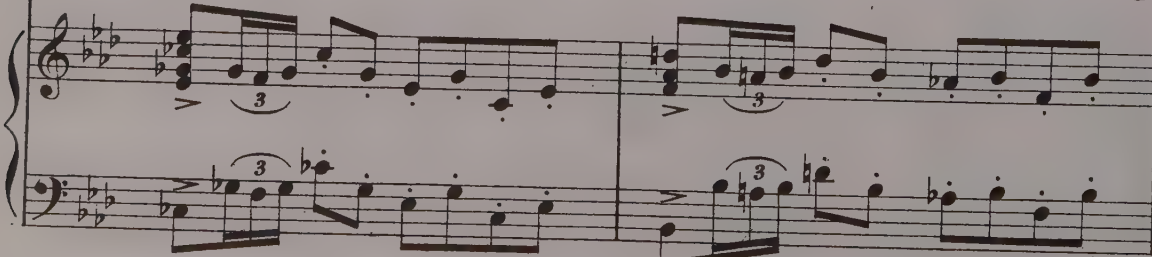
Ha! thus  
 E tu



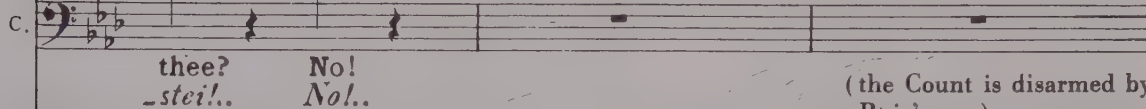
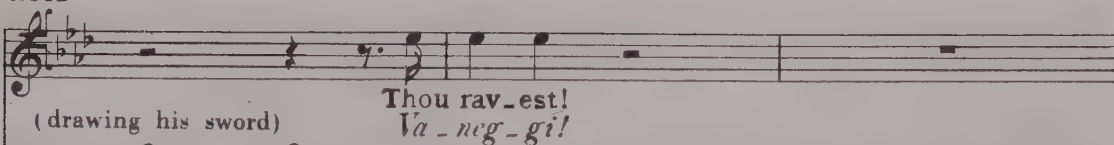
I.  Ah!  
 Ah!

M.  (to the Count)  
 Stand back, sir!  
 T'ar - re - sta...

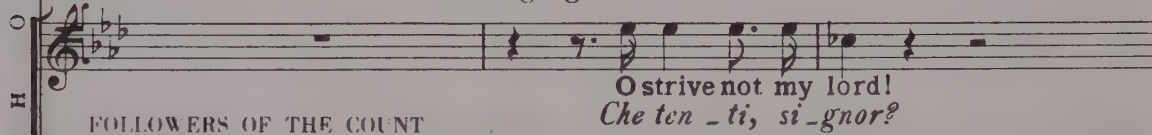
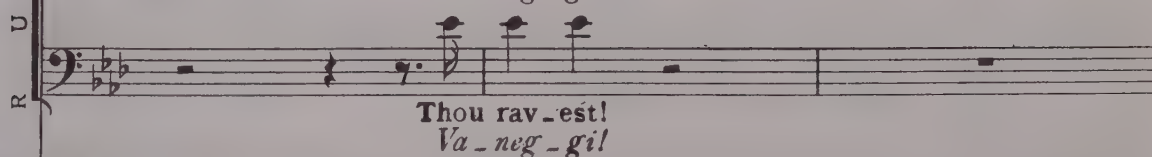
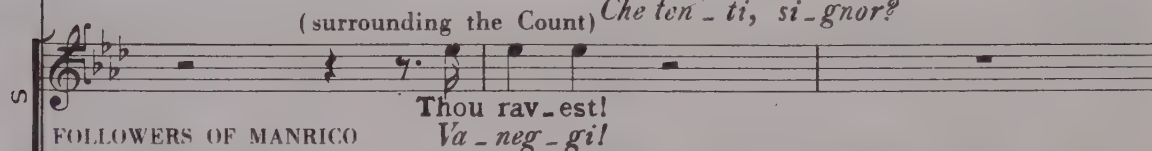
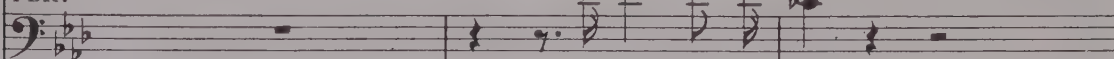
C.  dar'st thou?  
 spe - ri?.. Shall I yield, I to  
 In - vo - lar - mi co -



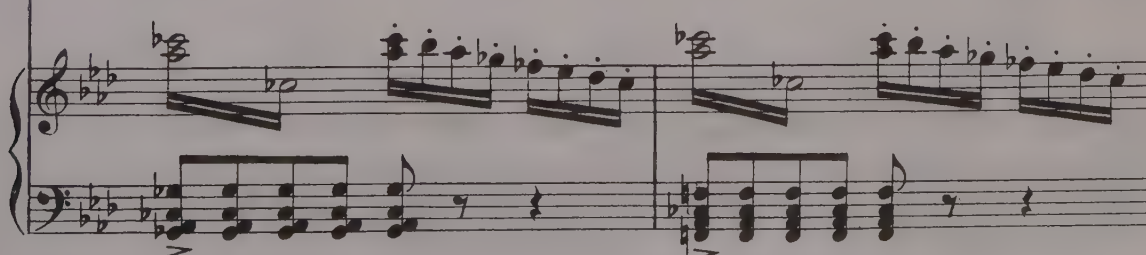
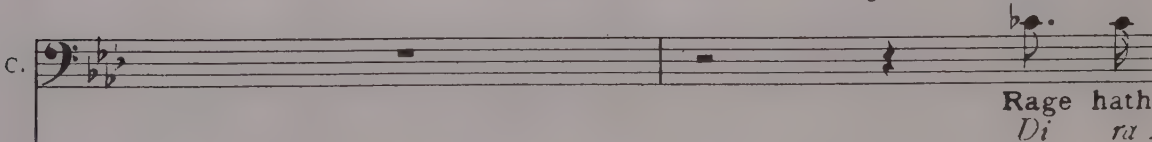
RUIZ



FER.



(with gestures of maniacal fury)



LEO.

Ah what rap\_ture!  
M'at - ter - ri - sce!

INFS

Ah!.....  
Ah!.....

MAN.

I be\_seech thee!  
Fia sup\_pli - zio,

RUIZ

Come then  
Vie - - - ni,

C.

fir'd.... my heart and my brain  
\_gio\_ne ogni lu - me per-dei! Rage hath fir'd... my  
Ho le fu\_ric nel

FER.

yield thee  
Ce - - - di,

NUNS

Ah!.....  
Ah!.....

FOLLOWERS OF MANRICO

Come then  
Vie - - - ni,

Come then  
Vie - - - ni,

FOLLOWERS OF THE COUNT

yield thee  
Ce - - - di,

yield thee  
Ce - - - di,

*ff*



L. *ah what rap - ture! ah!.....*  
*m'at - ter - ri - sce! ah!.....*

I. *yes!..... do thou in*  
*si'..... il ciel pie -*

M. *I be - seech thee. I still be -*  
*fi - a sup -*

R. *come then, come then for*  
*vie - ni, vie - ni, la*

C. *heart! Rage hath fir'd... my heart!.....*  
*cor! ho le fu - rie nel cor!.....*

F. *yield thee, yield thee in*  
*ce - di, ce - di, or*

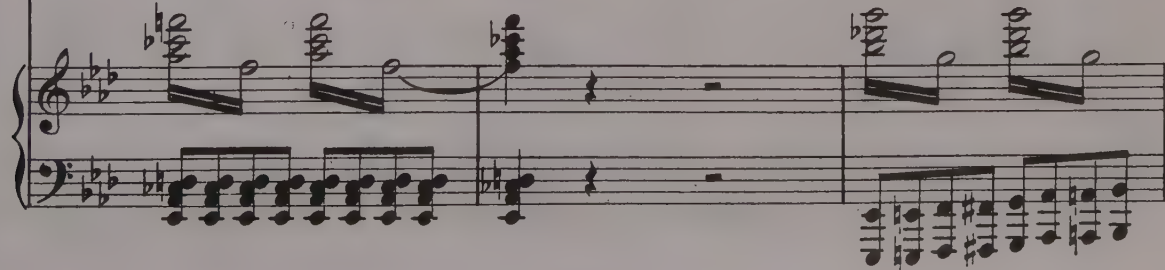
*yes..... in heav'n do*  
*si'..... il ciel pie -*

*come then, come then for*  
*vie - ni, vie - ni, la*

*come then, come then for*  
*vie - ni, vie - ni, la*

*yield thee, vain - ly his*  
*ce - di, ce - di, or*

*yield thee, vain - ly his*  
*ce - di, ce - di, or*



L. *me, what rap - ture!*  
*m'at - ter - ri - sce!*

I. *that great pow'r con - fide.*  
*- ta - de a - vea di te.*

M. *- seech thee let me be thy guide.*  
*- pli - zio la ri - ta per te.*

R. *in thy cou - rage we con - fide.*  
*sor - te sor - ri - de per te.*

C. *Rage hath fir'd..... my heart.*  
*ho le fu - rie nel cor!*

F. *vain thou his pow'r hast de - nied.*  
*ce - der vil - ta - de non è.*

*thou, do thou con - fide.*  
*- ta - de a - vea di te.*

*in thy cou - rage we con - fide.*  
*sor - te sor - ri - de per te.*

*in thy cou - rage we con - fide.*  
*sor - te sor - ri - de per te.*

*pow - er dost thou now de - ride.*  
*ce - der vil - ta - de non è.*

*pow - er dost thou now de - ride.*  
*ce - der vil - ta - de non è.*

LEO.

1.<sup>o</sup> TEMPO

De-scen-dest thou from  
Sei tu dal ciel di -

51

1.<sup>o</sup> TEMPO  
pp

L.  
heav'n.... or do I soar with thee?... descen - dest thou from  
- sce - so, o in ciel son io con te?..... sei tu..... dal ciel di -

p  
cres.

L.  
heav'n or do..... I soar with  
- sce - - so, o in ciel..... son io con

ff



## ALLEGRO

*ff*

I. thee, with thee..... my love with thee?.....  
*te, con te, in ciel con te?*

I. Still in..... that pow'r con - fide.....  
*Pie - ta - de a - vea di te*

M. Come then..... ah come then, come  
*Vie - ni, ah vie - ni, vie -*

R. Come then..... ah come then, come  
*Vie - ni, ah vie - ni, vie -*

C. Yes rage..... hath fir'd my heart.....  
*Ho le..... fu - rie in cor*

F. Yield thee..... ah yield thee, yield  
*Ce - di, ah ce - di, ce -*

Still, still..... in heav'n con - fide.....  
*Pie - ta - de a - vea di te*

Come then..... ah come then, come  
*Vie - ni, ah vie - ni, vie -*

Come then..... ah come then, come  
*Vie - ni, ah vie - ni, vie -*

Yield thee..... ah yield thee, yield  
*Ce - di, ah ce - di, ce -*

Yield thee..... ah yield thee, yield  
*Ce - di, ah ce - di, ce -*

52 8 *ff* ALLEGRO

(Manrico takes Leonora with him. The Count is repulsed; the women take refuge in the convent. Quick curtain)

205

Score for voices and piano. The score is written for Soprano (L.), Alto (I.), Tenor (M.), Bass (R.), and Piano (C., F.). The key signature is B-flat major (two flats). The time signature is common time (C).

The vocal parts have the following lyrics:

- L. (Soprano):** then. - ni.
- I. (Alto):** then. - ni.
- M. (Tenor):** thee. - di.
- R. (Bass):** then. - ni.
- C. (Piano):** then. - ni.
- F. (Piano):** thee. - di.

The piano accompaniment consists of a grand staff (treble and bass clef) with a complex, flowing melody in the right hand and a more rhythmic, chordal accompaniment in the left hand. The piece concludes with a final chord in the piano part.

## ACT III.

## The Gipsy's Son

SCENE I. An encampment — on the right the tent of the Count De Luna, with the flag of the supreme command, Castellor in the distance.

FERRANDO AND CHORUS OF SOLDIERS

$\text{♩} = 92$   
*ALLEGRO*

*ff*

*p*

*cres.*



*cres.*

*ff*

1<sup>st</sup> Tcn. Some soldiers

Shake the dice - box while ye may, boys, O - ther

2<sup>nd</sup> Tcn. Or co' da - di, ma fra po - co gio - che -

1<sup>st</sup> B.

Shake the dice - box while ye may, boys, O - ther

2<sup>nd</sup> B. Or co' da - di, ma fra po - co gio - che -

C  
H  
O  
R  
U  
S

2

*mf* *ff*

sports will come with day, boys,  
 -rem ben al - tro gio - co! (Other soldiers, who are cleaning their weapons  
 Swords will flash and can - nons  
 Que - st'ac - ciar, dal san - gue or

sports will come with day, boys,  
 -rem ben al - tro gio - co!

Swords will flash and can - nons  
 Que - st'ac - ciar, dal san - gue or

*mf*

thun - der, Then hur - rah, hur - rah for plun - der!  
 ter - so, fia di san - gue in bre - ve a - sper - so!

thun - der, Then hur - rah, hur - rah for plun - der!  
 ter - so, fia di san - gue in bre - ve a - sper - so!

*f*

(a large squad of crossbowmen crosses the scene)

Hark! the bu - - gle calls to  
*Il soc-cor - - so di - - man-*

Hark! the bu - - gle calls to  
*Il soc-cor - - so di - - man-*

The first system of the musical score consists of four staves. The top two staves are vocal parts (soprano and alto) with lyrics. The bottom two staves are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

bat - tle!  
 - da - to!

Tho'the  
*Han l'a-*

bat - tle!  
 - da - to!

Tho'the  
*Han l'a-*

The second system of the musical score continues the vocal and piano parts. It also consists of four staves. The vocal parts have lyrics, and the piano accompaniment continues with the same rhythmic pattern as the first system.



*ff*

On-ward, gal-lant com-rades,  
Più l'as-sal-to ri-tar-

foe be stern and brave, On-ward, gal-lant com-rades,  
-spet - - to del va-lor! Più l'as-sal-to ri-tar-

*ff*

On-ward, gal-lant com-rades,  
Più l'as-sal-to ri-tar-

foe be stern and brave, On-ward, gal-lant com-rades,  
-spet - - to del va-lor! Più l'as-sal-to ri-tar-

*ff*

3

*ff*

on-ward, we'll have glo-ry or the grave! Onward  
-da-to or non fia di Ca-stel-lor, più l'as-

on-ward, we'll have glo-ry or the grave! Onward  
-da-to or non fia di Ca-stel-lor, più l'as-

on-ward, we'll have glo-ry or the grave! Onward  
-da-to or non fia di Ca-stel-lor, più l'as-

on-ward, we'll have glo-ry or the grave! Onward  
-da-to or non fia di Ca-stel-lor, più l'as-

gal - lant com - rades on - ward, we'll have glo - ry or the  
 - sal - to ri - tar - da - to or non fia di Ca - stel -

gal - lant com - rades on - ward, we'll have glo - ry or the  
 - sal - to ri - tar - da - to or non fia di Ca - stel -

gal - lant com - rades on - ward, we'll have glo - ry or the  
 - sal - to ri - tar - da - to or non fia di Ca - stel -

gal - lant com - rades on - ward, we'll have glo - ry or the  
 - sal - to ri - tar - da - to or non fia di Ca - stel -

grave! On! on! we'll have glo - ry  
 - lor, no, no, non fia più, no,

grave! On! on! we'll have glo - ry  
 - lor, no, no, non fia più, no,

grave! On! on! we'll have glo - ry  
 - lor, no, no, non fia più, no,

grave! On! on! we'll have glo - ry  
 - lor, no, no, non fia più, no,

FER.

Brave sol-diers for-ward, when day is  
 Sì, pro-di a - mi - ci; al dì no -

boys, or a grave!  
 no, non fia più.

boys, or a grave!  
 no, non fia più.

boys, or a grave!  
 no, non fia più.

boys, or a grave!  
 no, non fia più.

4

F

dawning, 'Tis our noble captain's will that we do in-vest yon-der  
 - vel-lo, è mente del ca-pi-tan la roc-ca inve-stir d'o-gni

*p*

F

for-tress, your arms shall win re-nown, rich boo-ty shall be  
 par-te. Co-là pin-gue-bot-ti-no cer-tez-za è rin-ve-



F

yours. By hope in - spi - red go forth then and  
 - nir più che spe - ran - za. Si vin - ca; è

F

con - quer!  
 no - stro.

C H O R U S

(ALL)

On to death or glo -  
 Tu c'in - vi - ti a dan -

On to death or glo -  
 Tu c'in - vi - ti a dan -

MODERATO ♩ = 96

- ry!  
 - za!

MODERATO ♩ = 96

f

ALL<sup>o</sup> MODERATO MAESTOSO ♩ = 96  
*Grandioso*

**F**

Now let the trum - pet be sound - ing for bat - tle! To the  
 Squil - li, e - cheg - - gi la trom - ba guerrie - ra, chiami al -

**CHORUS**

Now let the trum - pet be sound - ing for bat - tle! To the  
 Squil - li, e - cheg - - gi la trom - ba guerrie - ra, chiami al -

Now let the trum - pet be sound - ing for bat - tle! To the  
 Squil - li, e - cheg - - gi la trom - ba guerrie - ra, chiami al -

5

ALL<sup>o</sup> MODERATO MAESTOSO ♩ = 96

*f*

**F**

ram - parts the proud foe de - fy - - ing! There 'mid the flash and the  
 - l'armi, al - la pu - gna, al - l'as - sal - - to: fi - a do - ma - ni la

ram - parts the proud foe de - fy - - ing! There 'mid the flash and the  
 - l'armi, al - la pu - gna, al - l'as - sal - - to: fi - a do - ma - ni la

ram - parts the proud foe de - fy - - ing! There 'mid the flash and the  
 - l'armi, al - la pu - gna, al - l'as - sal - - to: fi - a do - ma - ni la

*f*

F

can - nons loud rat - tle shall the flag of our Coun - try be  
no - stra ban - die - ra di quei mer - li pian - ta - ta sul -

can - nons loud rat - tle shall the flag of our Coun - try be  
no - stra ban - die - ra di quei mer - li pian - ta - ta sul -

can - nons loud rat - tle shall the flag of our Coun - try be  
no - stra ban - die - ra di quei mer - li pian - ta - ta sul -

F

*sf*  
fly - ing! There shall our ban - ners be waving vic - tori - ous In the  
- l'al - to. No, giam - mai non sor - ri - se vitto - ria di più

*sf*  
fly - ing! There shall our ban - ners be waving vic - tori - ous In the  
- l'al - to. No, giam - mai non sor - ri - se vitto - ria di più

*sf*  
fly - ing! There shall our ban - ners be waving vic - tori - ous In the  
- l'al - to. No, giam - mai non sor - ri - se vitto - ria di più

*sf* *p*



F

good cause of Hon\_our and Right;  
lie - te speran - ze fi - nor!

Nev - er had sol - diers a  
I - - vi l'u - til ci a -

good cause of Hon\_our and Right;  
lie - te speran - ze fi - nor!

Nev - er had sol - diers a  
I - - vi l'u - til ci a -

good cause of Hon\_our and Right;  
lie - te speran - ze fi - nor!

Nev - er had sol - diers a  
I - - vi l'u - til ci a -

F

watch - word more glo - rious, not for fame but for free - dom we.....  
- spet - ta e la glo - ria, i vi o - pi - mi la pre - da e l'o -

watch - word more glo - rious, not for fame but for free - dom we.....  
- spet - ta e la glo - ria, i vi o - pi - mi la pre - da e l'o -

watch - word more glo - rious, not for fame but for free - dom we.....  
- spet - ta e la glo - ria, i vi o - pi - mi la pre - da e l'o -

*ff*

fight!..... Not for fame but free - dom we  
 - no - re, i - vi o - pi - mi la

*ff*

fight!..... Not for fame but free - dom we  
 - no - re, i - vi o - pi - mi la

*ff*

fight!..... Not for fame but free - dom we  
 - no - re, i - vi o - pi - mi la

6

fight, we fight for free - dom. Now let the trum - pet be  
 pre - da e l'o - nor!..... Squil - li, e - cheg - gi la

fight, we fight for free - dom. Now let the trum - pet be  
 pre - da e l'o - nor!..... Squil - li, e - cheg - gi la

fight, we fight for free - dom. Now let the trum - pet be  
 pre - da e l'o - nor!..... Squil - li, e - cheg - gi la

*ff*

F

sound - ing for bat - tle, To the ram - parts the proud foe de -  
trom - ba guerrie - ra, chia - mi al - l'ar - mi, al - la pu - gna, al - l'as -

F

- fy - - - ing There 'mid the flash and the  
- sal - - - to: fi - - a do - ma - - ni la



can - non's loud rat - tle shall the flag of our Coun - try be  
no - stra ban - die - ra di quei mer - li pianta - ta sul -

can - non's loud rat - tle shall the flag of our Coun - try be  
no - stra ban - die - ra di quei mer - li pianta - ta sul -

can - non's loud rat - tle shall the flag of our Coun - try be  
no - stra ban - die - ra di quei mer - li pianta - ta sul -

fly - - - ing. There shall our ban - ners be  
- l'al - - - to. No, giam - mai non sor -

fly - - - ing. There shall our ban - ners be  
- l'al - - - to. No, giam - mai non sor -

fly - - - ing. There shall our ban - ners be  
- l'al - - - to. No, giam - mai non sor -

F

wa - ving vic - to - rious In the good cause of Hon - our and  
 - ri - se vit - to - ria di più lie - te speran - ze fi -

wa - ving vic - to - rious In the good cause of Hon - our and  
 - ri - se vit - to - ria di più lie - te speran - ze fi -

wa - ving vic - to - rious In the good cause of Hon - our and  
 - ri - se vit - to - ria di più lie - te speran - ze fi -

F

Right! Ne'er had sol - diers a  
 - nor! I - - vi l'u - - til ci a -

Right! Ne'er had sol - diers a  
 - nor! I - - vi l'u - - til ci a -

Right! Ne'er had sol - diers a  
 - nor! I - - vi l'u - - til ci a -

F

watch - word more glo - rious, not for Fame but for Free - dom we  
- spet - ta e la glo - ria, i - vi o - pi - mi la pre - da e l'o -

watch - word more glo - rious, not for Fame but for Free - dom we  
- spet - ta e la glo - ria, i - vi o - pi - mi la pre - da e l'o -

watch - word more glo - rious, not for Fame but for Free - dom we  
- spet - ta e la glo - ria, i - vi o - pi - mi la pre - da e l'o -

F

fight. - nor! Not for Fame do we fight  
I - vi l'u - - til ci a - spet - -

fight. - nor! Not for Fame do we fight  
I - vi l'u - - til ci a - spet - -

fight. - nor! Not for Fame do we fight  
I - vi l'u - - til ci a - spet - -

7

*ff*



F

but for free - dom, Hon - our and Right, yes, for Free - dom we  
- ta e la glo - ria, i - vi o - pi - mi la pre - da e l'o

but for free - dom, Hon - our and Right, yes, for Free - dom we  
- ta e la glo - ria, i - vi o - pi - mi la pre - da e l'o

but for free - dom, Hon - our and Right, yes, for Free - dom we  
- ta e la glo - ria, i - vi o - pi - mi la pre - da e l'o

8

F

fight ..... we  
- nor, ..... l'o -

fight, not for Fame but for Free - dom, for Free - dom we  
- nor, i - vi o - pi - mi la pre - da, la pre - da e l'o -

fight ..... we  
- nor, ..... l'o -

8

F

fight!  
- nor!

Not for Fame do we fight,  
i - vi l'u - - til cia - spet - -

fight!  
- nor!

Not for Fame do we fight,  
i - vi l'u - - til cia - spet - -

fight!  
- nor!

Not for Fame do we fight,  
i - vi l'u - - til cia - spet - -

8

F

but for Free-dom, Hon-our and Right, but for Free-dom we  
- ta e la glo - - ria, i-vio-pi - - mi la pre-da e l'o-

but for Free-dom, Hon-our and Right, but for Free-dom we  
- ta e la glo - - ria, i-vio-pi - - mi la pre-da e l'o-

but for Free-dom, Hon-our and Right, but for Free-dom we  
- ta e la glo - - ria, i-vio-pi - - mi la pre-da e l'o-

8

fight, ..... we  
nor, ..... l'o -

fight, Not for Fame but for Free - dom, for Free - dom we  
nor, i - vi o - pi - mi la pre - da, la pre - da e l'o -

fight, ..... we  
nor, ..... l'o -

8

The first system of the musical score consists of three vocal staves (bass, treble, and bass) and a piano accompaniment. The vocal parts have lyrics in English and Italian. The piano accompaniment is in the right and left hands, with a key signature of one flat and a common time signature. The system is marked with a 'F' in the top left corner and a '8' above the piano part.

fight, not for Fame but for Free - dom, for Free - dom we  
- nor, i - vi o - pi - mi la pre - da, la pre - da e l'o -

fight, not for Fame but for Free - dom, for Free - dom we  
- nor, i - vi o - pi - mi la pre - da, la pre - da e l'o -

fight, not for Fame but for Free - dom, for Free - dom we  
- nor, i - vi o - pi - mi la pre - da, la pre - da e l'o -

8

The second system of the musical score continues the vocal and piano parts from the first system. It features the same three vocal staves and piano accompaniment. The lyrics are repeated. The system is marked with a 'F' in the top left corner and an '8' above the piano part.



F

fight, ah yes for Free-dom now we fight, ah yes, for Free-dom now we  
nor, ah sì, la pre-da e l'o-nor, ah sì, la pre-da e l'o-

fight, ah yes for Free-dom now we fight, ah yes, for Free-dom now we  
nor, ah sì, la pre-da e l'o-nor, ah sì, la pre-da e l'o-

fight, ah yes for Free-dom now we fight, ah yes, for Free-dom now we  
nor, ah sì, la pre-da e l'o-nor, ah sì, la pre-da e l'o-

(departing) *pp*

fight.  
- nor.

There shall our ban - ners be  
No, giam - mai non sor-

(departing) *pp*

fight.  
- nor.

There shall our ban - ners be  
No, giam - mai non sor-

(departing) *pp*

fight.  
- nor.

There shall our ban - ners be  
No, giam - mai non sor-

9

*pp*

F

wav - ing vic - to - rious in the good cause of Hon - our and  
- ri - se vit - to - ria di più lie - te speran - ze fi -

wav - ing vic - to - rious in the good cause of Hon - our and  
- ri - se vit - to - ria di più lie - te speran - ze fi -

wav - ing vic - to - rious in the good cause of Hon - our and  
- ri - se vit - to - ria di più lie - te speran - ze fi -

F

Right!  
- nor! Ne'er had sol - diers a  
I - vi l'u - til cia -

Right!  
- nor! Ne'er had sol - diers a  
I - vi l'u - til cia -

Right!  
- nor! Ne'er had sol - diers a  
I - vi l'u - til cia -

*staccato*

F

watch - word more glo - rious, not for Fame but for Free - dom we  
- spet - ta e la glo - ria, i - vio - pi - mi la pre - da e l'o -

watch - word more glo - rious, not for Fame but for Free - dom we  
- spet - ta e la glo - ria, i - vio - pi - mi la pre - da e l'o -

watch - word more glo - rious, not for Fame but for Free - dom we  
- spet - ta e la glo - ria, i - vio - pi - mi la pre - da e l'o -

F

fight, for Free - dom we  
- nor, la pre - da e l'o -

fight, for Free - dom we  
- nor, la pre - da e l'o -

fight, for Free - dom we  
- nor, la pre - da e l'o -

*ppp*

*dim:.....e.....*



F

fight,  
- nor,

for free - - - dom  
la pre - - - da e we  
l'o -

fight,  
- nor,

for free - - - dom  
la pre - - - da e we  
l'o -

fight,  
- nor,

for free - - - dom  
la pre - - - da e we  
l'o -

..... *rall:*.....

(exits)

fight!  
- nor!

fight!  
- nor!

(exeunt)

fight!  
- nor!

## SCENA &amp; TERZETTO

AZUCENA, COUNT AND FERRANDO

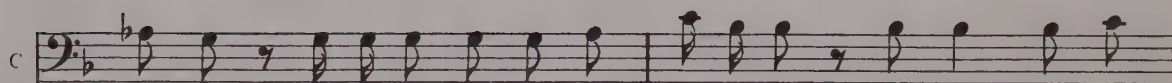
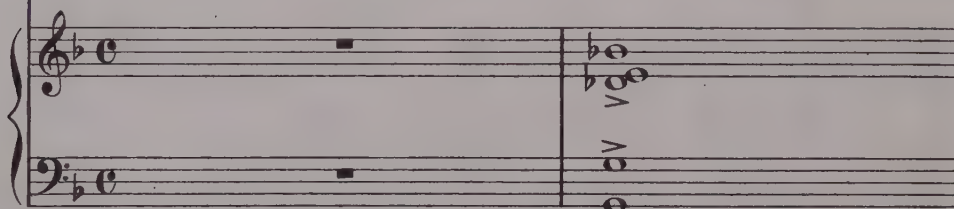
SCENE II. Enter the Count from the tent, looking toward Castellor.

COUNT

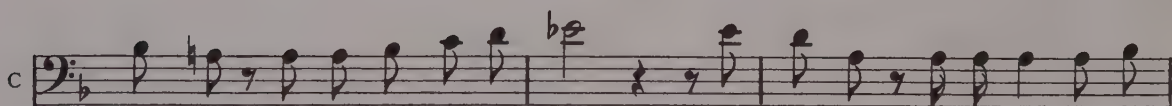
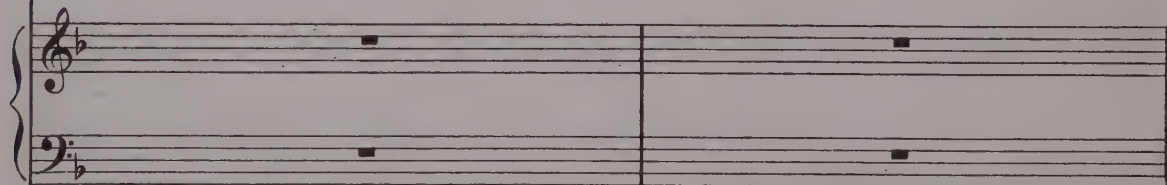


She to my ri-val yields, that thought is  
*In braccio al miori - val!.. Que - sto pen-*

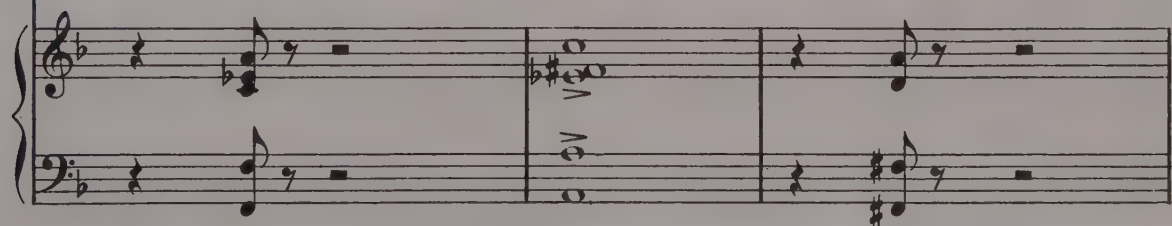
RECITATIVO



madness, Like a de-mon it pur - su es me, And thus, thus it  
*- sie - ro co-me per-se-cu-tor de-mo-ne o - vun - que m'in-*



taunts me, "She to thy ri-val yields?" O madness! yet be-fore morning  
*- se - gue... In braccio al miori - val!.. Ma cor-ro, surta appe-na l'au-*



*dolce*

C dawneth they part, and part for ev-er!... O Le-o-  
 - ro-ra, io cor-ro a se-pa-rarvi... Oh! Le-o-

*f*

SCENE III. (a noise is heard)  
 ALL<sup>o</sup> AGITATO  $\text{♩} = 92$  (enter Ferrando)

C - no - ra! What  
 - no - ra! Che

10  
 ALL<sup>o</sup> AGITATO  $\text{♩} = 92$

*p*

C noise?  
 FER. *fu?*...

A gip-sy wo-man near our camp has long been  
 Dappresso il cam-po s'ag-gi-ra-va u-na

F ho-ver-ing: But she, by our sen-ti-nels dis-  
 zin-ga-ra: sor-pre-sa da' no-stri e-splo-ra-



F

- cover'd In flight sought for safe-ty: they thought the fu-gi-  
 - to-ri, si vol-se in fu-ga; es-si, a ra-gion te-

F

- tive a spy and there-fore they pur-sued her and over-  
 - men-do u-na spi-a nel-la tri-sta, l'in-se-

COUNT

They secured her? Didst thou be-  
 Fu raggiun-ta? Vi-sta l'hai

F

- took Yes, quick-ly.  
 - guir... E pre-sa.

C

- hold?  
 tu?

F

No; from the guard I heard a-lone the news of her  
 No: del-la scor-ta il con-dot-tier m'appre-se l'e-

(Azucena is driven in.  
her hands tied. Sol-  
diers follow)

## ALLEGRO

COUNT

(loud noise without)

F

capture.

- ven-to.

Tcn.

CHORUS

B.

Lo, she comes!

Ec - co - la.

Vile witch! go

In - nan - zi, o

Vile witch! go

In - nan - zi, o

11

## ALLEGRO

*p**cresc.*

AZUCENA

O spare me!  
A - i - - ta!Have I  
Mi la -for - ward, thou vile witch!  
stre - ga, in - nan - zi...thou vile witch!  
in - nan - zi!for - ward, thou vile witch!  
stre - ga, in - nan - zi...thou vile witch!  
in - nan - zi!*cres.*

A

harm'd ye? Oh, cru - el..... men! What e - vil  
 - scia - te... Oh fu - ri - bon - di! che mal fe -

Thou vile witch!  
 in - nan - zi!

Thou vile witch!  
 in - nan - zi!

(she is dragged before the Count)

A

do I?  
 COUNT: c'i - o?

Approach thee! Hear me and answer, And tremble if thou  
 S'appres - si... A me ri - spon di, e tre - ma dal men -

A

Speak then. I know not.  
 Chie - di. Nol so.

C

liest! Whither goest thou? How?  
 - tir! O - ve vai? Chel...



A

12

ADAGIO ♩ = 58

Know then 'tis the gipsy's cus-tom where she will there to  
*D'u - na zinga-ra è co - stu - me mo - ver sen - za di -*

*pp*

A

wan-der: homeless, a-las! and friendless: yon vault our ten-ted  
*- se - gno il pas-so va-ga - bon - do, ed è suo tet-to il*

A

roof, the wide world our country, From Bis - caglia; there oft'a-  
 COUNTRY ci-el, *sua pa-tria il mondo. Da Bi - scaglia, o - ve fi-*

Whence com'st thou?  
*E vie - ni?*

*f*

A

- mid..... the wild and sterile mountains found I a shel-ter.  
*- no - ra le ste - ri - li mon - ta - gne ab - bia ri - cet - to.*

C

(From Bis -  
 (Da Bi -

## ALLEGRO

C

- caglia!)  
- scaglia!)

FER.

(Biscaglia! O, dread sus - picion!)  
(Che inte - si!... Oh!... qual so - spetto!)

ALLEGRO

AZU.

AND<sup>te</sup> MOSSO ♩ = 120 *con espressione*

Poor my home was yet most  
Gior - ni po - ve - - ri vi -

13

AND<sup>te</sup> MOSSO ♩ = 120

*p*

A

hap - py; Of con - tentment nought be - left me; For my  
- ve - a, pur con - ten - ta del mio sta - to; so - la

A

dear son liv'd I on - - ly; Yet a - las! in - grate he  
*speme un fi-glio a - ve - - a... Mi la - sciò!... m'ob-bli-a l'in-*

A

left me: All a - lone, wan-der-ing on, careless am  
*- gra-tol Io, de - ser - - ta, vado er - ran - - do di quel*

*marcato*

A

I. What may be - tide me, night and day fond-ly I  
*fi - - glio ri - cer - can - do, di quel fi - - glio che al mio*

A

pray, O that kind fate to my dear child would guide..... me. Ah!  
*co - - re pe-ne or - ri - bi - li..... co - stò!..... Qual per*



A

he may rove the wide world o - ver yet he nev - er  
es - so pro - vo a - mo - re, qual per es - so pro - vo a -

15

*pp*

A

can dis - cov - er a love so pure..... as mine.  
- mo - re ma - dre in ter - ra non pro - vò.

FER.

(Ha! those  
(Il suo

COUNT.

Say! didst thou live long a - mid Biscaglia's  
Di', tra - e - sti lunga e - ta - de fra quei

F

features!)  
volto!)

*tr*

AZU.

Long! Ah, yes!  
Lun - - ga, sì.

mountains?  
mon - ti?...

Dost thou re -  
Rammen - te -

16

- member how a child, son of the Count was stolen  
- re - sti un fan - ciul, pro - le di con - ti, in - vo -

from his father's cas - tle and borne thi - ther; 'tis fif - teen  
- la - to al suo ca - stel - lo, son tre lu - stri, e trat - to

Twast thou! tell me!... speak!  
*E tu... par-la... sei?...*

years since? That  
*qui - vi? Fra -*

(Ah!)  
 (Ah!)

in - fant was my bro - ther.  
*- tel - lo del ra - pi - to.* (noticing Azucena's terror)

(Yes!)  
 (Si!)

*allargando*

Hast thou no ti - dings  
*Ne u - di - - vi mai no -*

*a tempo*



Tidings... no! Ah, let me seek for my son now!  
*I - ol!.. no... Con - ce - di che del fi - gliol'orme io*

of him?  
*- vel - la?..*

Stay thou  
*Resta i -*

ALLEGRO ♩ = 88

pray thee! (Ah, me!)  
*sco - pra... (Ohi - mè!)*

mon - ster!...  
*ni - qua...*

Be - hold in her the guil - ty  
*Tu ve - di chi l'in - fa - me, or -*

ALLEGRO ♩ = 88

17 *f*

COUNT

What say'st thou?...  
*Fi - ni - sci...*

wretch who did that deed of hor - ror.  
*- ri - bil o - - pra com - met - te - a!*

Be -  
*E*

AZU. (softly to Ferrando)

Si - lence!  
Ta - ci!...

*con forza*

- hold . her!  
des - sa!..

By fire that wretch des - troy'd  
E des - sa che il bam - bi -

Man, thou  
Ei men -

COUNT.

Oh!  
Ah!

murderess!  
per-fi - da!..

thy  
- no

brother,  
ar - se!

She de - stroy'd him!  
El - la stes - sa!

She de - stroy'd him!  
El - la stes - sa!

18

*f*

A *li - est!*  
*- ti - sce...*

C

As dread a death thou'rt doom'd to suf-fer.  
*Al tuo de - sti - no or non fug-gi.*

A *Ah!*  
*Deh!*

C

(the soldiers obey) *Oh*

In strong - est fet - - ters bind - her.  
*Quei no - - di più strin - ge - te.*

A *Hea - ven! O Hea - ven!*  
*Di - o! oh Di - o!*

C

(in despair) *Do ye not*  
*E tu non*

CHORUS

Howl, thou witch!  
*Ur - - la pur!*

Howl, thou witch!  
*Ur - - la pur!*

*p col canto*



A

hear me! O Man - ri - co! O, my dear son! Why art  
*vie - ni, o Man - ri - co, o fi - gl'io mi - o? non soc -*

A

thou not here to save thy hap - less mo - ther?  
*- cor - rial - l'in - fe - li - ce ma - dre tu - a?*

COUNT

Thou the  
*Di Man -*

19

*pp*

C

mo - ther of Man - ri - co!  
*- ri - co ge - ni - tri - ce!*

And thou art in my  
*Oh sor - tel'in mio po -*

FER.

Tremble!  
*Tre - ma!*

*f*

Ah!..... Re -  
Ah!..... Deh!

pow'r!  
- ter!

O for - - - tune!  
Oh sor - - - te!

trem\_ble! trem - - - ble!  
tre\_ma! tre - - - ma!

*ff*

ALLEGRO  $\text{♩} = 88$ 

A

- lent - less fiend un - loose these chains nor doom..... me thus to  
ral - len - ta - te, o bar - ba - ri, le a - cer - - be mie ri -

20

ALLEGRO  $\text{♩} = 88$

*p*

*con forza*

A

lan - guish A mar - tyr I can smile at death yet  
- tor - - te... Que - sto cruel mar - ti - - rio è

A

quail at mor - tal an - guish. Base son of cru - el  
*pro - lunga - ta mor - te! D'i - ni - quo ge - - ni -*

A

sire, Fear thou a fate..... as dire.....  
*- to - re em - pio fi - gliol..... peg - gio - - re,*

*declamato ppp*

A

tremble for all the woes I bear, For  
*tre - ma!... v'è Dio pei mi - - se - ri, v'è*

A

all the woes I bear, trem - ble!  
*Dio pei mi - - se - ri, tre - ma!...*

*cresc.*



*f*

A trem - - - ble! for Heav'n may doom thy  
tre - - - ma!..v'è Di - - - o, e

heart..... my woes to share.  
COUNT *Dio*..... ti pu - ni - rà.

21

In stri - king thee thou  
*Tua pro - le, o tur - pe*

*p*

C

gip - sy fiend Thy son shall feel my pow'r; the blow,.... the  
*Zin - ga - ra, co - lui, quel tra - di - to - re? po - trò,..... po -*

FER.

Thou gip - sy fiend the burn - ing pyre, ah, yes! for  
*In - fa - me pi - ra sor - ge - re, ah sì, ve -*

CHORUS

Thou gip - sy fiend the burn - ing pyre, ah, yes! for  
*In - fa - me pi - ra sor - ge - re, ah sì, ve -*

Thou gip - sy fiend the burn - ing pyre, ah, yes! for  
*In - fa - me pi - ra sor - ge - re, ah sì, ve -*

C  
blow, the blow thou bear'st shall fall on him.....  
- trò, po - trò col tuo sup - pli - zio.....

F  
thee shall soon be ra - ging, for thee shall soon be  
drai, ve - drai tra po - co, ve - drai, ve - drai tra

thee shall soon be ra - ging, for thee shall soon be  
drai, ve - drai tra po - co, ve - drai, ve - drai tra

thee shall soon be ra - ging, for thee shall soon be  
drai, ve - drai tra po - co, ve - drai, ve - drai tra

C  
..... And make his vile heart cow'r. With wild de-light a  
..... fe - riv - lo in mez - zo al cor! Gio - ia m'innon - da il

F  
ra - - - - - ging,  
po - - - - - co...

ra - - - - - ging,  
po - - - - - co...

ra - - - - - ging,  
po - - - - - co...

C thril - ling joy o'er ev' - ry sense is steal - ing For by..... my  
pet - to, cui no, non e - spri me il det - to! ah me - coil fra -

F And af - ter that the fierc - er fire, the fierc - er  
nè so - lo tuo sup - pli - - zio, nè so - lo

And af - ter that the fierc - er fire, the fierc - er  
nè so - lo tuo sup - pli - - zio, nè so - lo

And af - ter that the fierc - er fire, the fierc - er  
nè so - lo tuo sup - pli - - zio, nè so - lo

C bro - ther's, my bro - ther's death I swear.....  
- ter - no fra - ter - no ce - ne - re.....

F fire, the fierc - er fire which know\_eth no as -  
tuo sup - pli - - zio sa - rà ter - re - no

fire, the fierc - er fire which know\_eth no as -  
tuo sup - pli - - zio sa - rà ter - re - no

fire, the fierc - er fire which know\_eth no as -  
tuo sup - pli - - zio sa - rà ter - re - no





A  
lan - - - guish A mar - - tyr I can  
tor - - - te... Que - sto crudel sup-

C  
for thee we raise the  
co - lui, quel se - dut -

F  
ra - ging, for thee shall soon be ra - ging.  
- fer - no, le vam-pe del-l'in - fer - no  
ra - ging, for thee shall soon be ra - ging.  
- fer - no, le vam-pe del-l'in - fer - no

A  
smile at death yet bear not mor - - - tal  
- pli - - - zio è pro - - - lunga - - - ta

C  
burning pyre,  
- to - re?

F  
for thee we raise the burning pyre!  
a te fian ro-go e - ter - no!

its flames shall soon be  
a te fian ro-go e -

its flames shall soon be  
a te fian ro-go e -

A an - - - guish. Base son of cru - - - el  
mor - - - te! D'i - ni - - - quo ge - - - ni -

C For by my brother's death I swear  
Me-co il fra - ter - no ce - ne - re

F A vengeance great as  
I - vi pe - na - re ed

ra - ging!...  
- ter - no!...

ra - ging!...  
- ter - no!...

A sire, Fear thou, fear thou..... a fate as  
- to - re em - pio fi - gliuol..... peg -

C

F thy despair,  
ar - de - re,

A vengeance great as thy de - spair, a vengeance great as  
I - vi pe - na - re ed ar - de - re, i - vi pe - na - re ed

A vengeance great as thy de - spair, a vengeance great as  
I - vi pe - na - re ed ar - de - re, i - vi pe - na - re ed



A *dire.....*  
 - gio - - - re, Tremble! the woes I  
 tre - ma!... v'è Dio pei

C as great as thy de - spair, a vengeance  
 pie - na ven - det - ta a - vrà, ven - det - ta a -

F as thy de - spair,  
 l'al - ma do - vrà,

thy despair...  
 ar - de - re...

thy despair...  
 ar - de - re...

bear thy heart may yet be doom'd to  
 mi - - - se - ri, v'è Dio pei mi - - - se -

C great as my de - spair, as my de -  
 - vrà, ven - det - ta a - vrà, ven - det - ta a -

F as thy de - spair, as thy de - spair!  
 l'al - ma do - vrà, l'al - ma do - vrà!

109460

A share, trem-ble! trem - - - ble my  
- ri,.. tre - ma!... tre - - - mal v'è

C - spair, For by my brother's death I  
- vrà, me-co il fra - ter-no

F Thou shalt have vengeance great as thy de-spair, yes great as thy de-  
i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -

a ven - - - geance  
pe - - - - nar do - - - -

a ven - - - geance  
pe - - - - nar do - - - -

A woes - - - just Heav'n may doom..... thee yet to  
Di - - - o, e Dio..... ti pu - ni -

C swear à vengeance great as my de - spair, yes, yes, as great as my de -  
ce - ne - re pie - na vendet - ta a - vrà, sì, sì, pie - na ven - det - ta a -

F - spair, à vengeance great as great as thy despair, as great as thy de -  
- vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -

great, à vengeance great, as great as thy despair, as great as thy de -  
- vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -

great, à vengeance great, as great as thy despair, as great as thy de -  
- vrà, i - vi pe - nar, pe - nar ed ar - de - re l'a - ni - ma tua do -

A share, ah! yes! ah,  
- rà, ah, sì, ah

C - spair, ah! yes, a ven - geance great,  
- vrà, pie - na ven - det ta a -

F - spair, as thy de - spair, ah! vengeance  
- vrà, i - vi pe - nar, pe - nar ed

23 8  
- spair, a ven - geance  
vrà, do - vrà, do -

- spair, as thy de - spair, ah! vengeance  
vrà, i - vi pe - nar, pe - nar ed

ff

A yes, the woes I bear thy heart, thy heart may.....  
sì, v'è Dio pei mi - se - ri, e Di - o.....

C great as my de - spair, my de - spair, ah!  
- vrà, pie - na ven - det ta a - vrà, pie -

F great as thy de - spair, as thy de - spair, great  
ar - de - re l'a - ni - ma tua do - vrà, l'a -

great as thy de - spair, as thy de - spair, great  
vra, pe - nar l'a - ni - ma tua do - vrà, l'a -

8  
great as thy de - spair, as thy de - spair, great  
ar - de - re l'a - ni - ma tua do - vrà, l'a -



A *be doom'd to share, ah!*  
*ti pu - ni - rà, ah*

C *great as my de - spair, I will have*  
*- na ven - det - ta a - vrà, pie - na ven -*

F *great as thy de - spair, as thy de -*  
*- ni - ma tua do - vrà, i - vi pe -*

*great as thy de - spair, de*  
*- ni - ma tua do - vrà, do -*

*great as thy de - spair, as thy de -*  
*- ni - ma tua do - vrà, i - vi pe -*

8

A *yes, ah! yes the woes I bear thy heart, thy*  
*sì, ah sì, v'è Dio pei mi - se - ri, e*

C *ven - geance great, great as my de - spair, I'll have*  
*- det - ta a - vrà, pie - na ven - det - ta a -*

F *- spair, great vengeance great as thy de - spair, as thy de -*  
*- nar, pe - nar ed ar - de - re l'a - ni - ma tua do -*

*- spair, great, great as thy de - spair, as thy de -*  
*- vrà, do - vrà, pe - nar l'a - ni - ma tua do -*

*- spair, great vengeance great as thy de - spair, as thy de -*  
*- nar, pe - nar ed ar - de - re l'a - ni - ma tua do -*

8

A heart may..... be doom'd to share, my.....  
*Di - o..... ti pu - ni - rà, sì.....*

C ven - geance great as my de - spair, great,  
*- vrà, pie - na ven - det - ta a - vrà, pie -*

F - spair, ah, great as thy de - spair, great,  
*- vrà, l'a - ni - ma tua do - vrà, pe -*

- spair, ah, great as thy de - spair, great,  
*- vrà, l'a - ni - ma tua do - vrà, pe -*

- spair, ah, great as thy de - spair, as  
*- vrà, l'a - ni - ma tua do - vrà, pe -*

8

A woes..... thou may'st share my woes, my woes thou shalt  
*pu - ni - rà, ti..... pu - ni -*

C great as my de - spair ah! great as my de -  
*- na ven - det - ta a - vrà, pie - - na ven - det - ta a -*


F great as thy de - spair, great, great as thy de -  
*- nar pe - nar do - vrà, pe - - nar, pe - nar do -*


great as thy de - spair, great, great as thy de -  
*- nar do - vrà, pe - - nar do -*

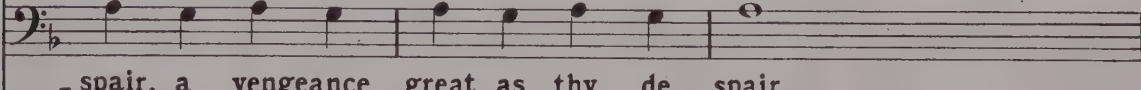
thy de - spair, as thy de -  
*- nar do - vrà, pe - - nar do -*

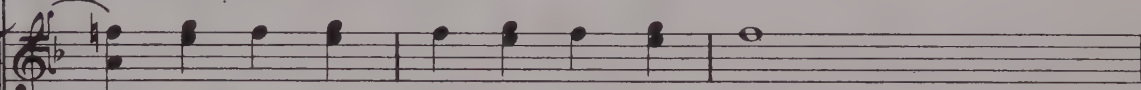
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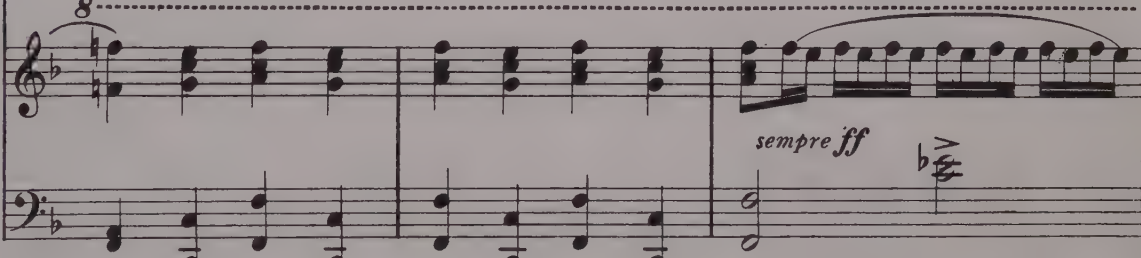

A.   
 share, my woes thy heart is doom'd to share.  
 - rà, ti pu - ni - rà, ti pu - ni - rà!

C.   
 - spair, a vengeance great as my de - spair.  
 - vrà, ven - det - ta a - vrà, ven - det - ta a - vrà!

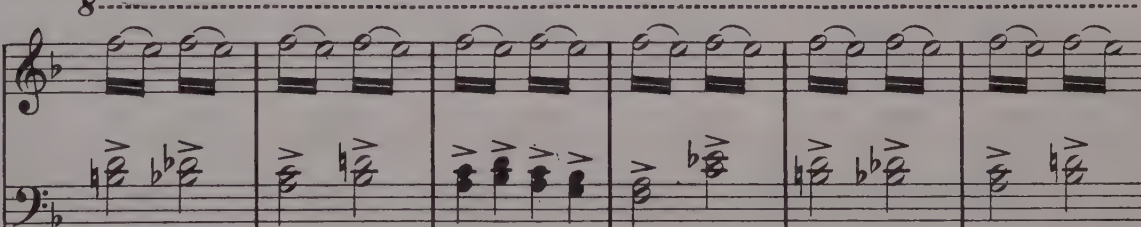
F.   
 - spair, a vengeance great as thy de - spair.  
 - vrà, pe - nar do - vrà, pe - nar do - vrà!

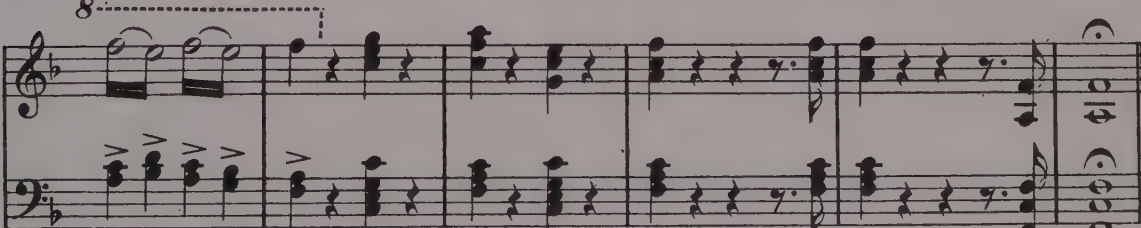
  
 - spair, a vengeance great as thy de - spair.  
 - vrà, pe - nar do - vrà, pe - nar do - vrà!

  
 - spair, a vengeance great as thy de - spair.  
 - vrà, pe - nar do - vrà, pe - nar do - vrà!

8   
*sempre ff* 

(At a sign from the Count, the soldiers drag Azucena off the stage. The Count and Ferrando enter the tent.)

8 

8 



## SCENA &amp; ARIA

MANRICO

SCENE V. A saloon adjoining the Chapel in Castellor. with a balcony at the back.

$\text{♩} = 88$   
*ALLEGRO ASSAI VIVO*

LEONORA

*ALLEGRO*

Heard I  
*Qua - le*

L

MAN. not then the din of arms con - ten - ding?  
*d'ar - mi fra - gor po - c'an - zi in - te - si?*

My Le - o -  
*Al - to è il pe -*

M

-no - ra, The hour of danger now ap - proaches! For at the break of  
-ri - gliò... Vá - no dis - si - mu - lar - lo fo - ra! Al - la no - vel - la au.

M

LEO.

day we as - sail yon - der for - tress! Ah me! what  
-ro - ra as - sa - li - ti sa - re - mò!... Ahi - mè!... che

L

MAN.

say'st thou? Fear not, love, for our arms shall be vic -  
di - ci? Ma de' no - stri ne - mi - cia - vrem vit -

M

-to - rious: Stern and brave may be the foe, So be our  
-to - ria... Pa - ri ab - bia - mò al lo - ro ar - dir, bran - dge co -

M

(to Ruiz)

courage! Go thou! prepare for battle, in thy skill and thy  
-rag - gio. Tu va... le bel - li - che o - pre, nell'as - sen - za mia

M

dar - ing do I con - fide me. I soon will fol - low.  
bre - ve, a te com - met - to. Che nul - la man - chi!...

## LEO. SCENE VI.

ADAGIO

25

ADAGIO

Fear dispels the bright hopes.....which should bless our  
Di qual te - tra lu - ce.....il no - stro i - men ri -

pp

MAN.

nuptials! Cease all these sad fore - bo - dings, I pray thee  
- splen - de! Il pre - sa - gio fu - ne - sto, deh! sper - di, o

dolce

M

Lento

LEO.

MAN.

dear - est. Ah! teach me! Be love thy guide, thy  
ca - ra! E il pos - so? A - mor, su - bli - me a -

pp

M

Adagio

tea - cher: all fear sub - du - ing. Love inspires my bo -  
- mo - re, in ta - le i - stan - te ti fa - vel - li al co -

pp

col canto



M

-som.  
-re.

*a tempo* *p* *rall:.....*

ADAGIO ♩ = 50 *Cantabile, con espressione*

26

ADAGIO ♩ = 50

Ah, yes! thou'rt mine, be -  
Ah, sì, ben mio, col -

M

-lo - ved thought, my heart shall droop no lon - ger, With  
-l'es - se - re io tuo, tu mia con - sor - te, a -

M

stern - er, cou - rage now 'tis fraught, my arm.....is nerv'd the  
-vrò più l'al - ma in - tre - pi - da, il brac - cio a -vrò più

*con dolore*

M strong - er. If doom'd up-on the field to fall My  
for - te. Ma pur, se nel - la pa - gi-na de'

M last sigh shall be thine, love, The last words that my  
miei de-sti - niè scrit - to ch'io re - sti fra le

*con forza*

M lips recall, Shall be thou'rt mine, thou'rt mine, love, The last word that my  
vit - ti-me, dal fer - ro o-stil tra - fit - to, ch'io re-sti fra le

*dim.*

M lips re-peat shall be thou'rt mine, thou'rt mine, love, And  
vit - ti-me, dal fer-ro o-stil tra - fit - to, fra

M *27* when thou hear'st some gen - tle lay Like that I oft have  
que - gli e - stre - mia - ne - li - ti a te il pen - sier ver -

M sung to thee, Ah then, tho' I be far a - way, That  
- rà, ver - rà, e so - lo in ciel pre - ce - der - ti la

M *dim. dolce* song may speak of..... me. My thoughts shall reach my  
*tr* mor - te a me par - rà, fra que - gli e - stre - mia -

M La - dy's bow'r, Let thine go forth to fields of war, Thy  
- ne - li - ti la mor - te a me par - rà, parrà, e



M

pray'rs may bless my dy-ing hour, Or shield from death thy Trou-ba-  
so - lo in ciel pre - ce - der - ti la mor - te a me par - -

M

-dour, Or shield from death. thy Trou-ba - dour Thy pray'rs may  
-rà, la mor - te a me, a me par - rà, e so - lo in

M

bless.....may bless my dy-ing hour, thy pray'rs may bless my dy - - - ing hour  
ciel..... e so - lo in ciel prece - der - ti la mor - te a me..... par-rà,

M

Or shield from death thy Trouba - dour.  
la mor - - te a..... me par-rà.

28 ALLEGRO  $\text{♩} = 80$   
(the Organ of the near-by chapel)

*p* Those mys-tic sounds of  
L'on-da de' suo - ni

*mf* legato

*pp*

L har - mo - ny with ten - der thoughts have  
MAN. mi - sti - ci pu - ra di - scen - de al

Those mys-tic sounds of har - mo - ny  
L'on-da de' suo - ni mi - sti - ci

L fill'd my heart! Come then, new joys shall  
cor, al cor! Vie - ni; ci schiu - de il

M with love have fill'd my heart! new joys shall  
pu - ra di - scen - de al cor! ci schiu - de il

*leggero*

L crown our love and may we never, ne - ver part! Come then, new joys shall  
tem - pio gio - ie di ca - sto a - mor! Vie - ni; ci schiu - de il

M crown our love and may we never, ne - ver part! new joys shall  
tem - pio gio - ie di ca - sto a - mor! ci schiu - de il

L  
crown our love and may we ne-ver, ne - ver part, Ah!.....  
tem - pio gio - ie di ca - sto a - mor, ah!.....

M  
crown our love and may we ne-ver, ne - ver part, Ah!.....  
tem - pio gio - ie di ca - sto a - mor, ah!.....

L  
may we ne-ver, ne - ver part, Ah!..... may we ne-ver, ne - ver  
gio - ie di ca - sto a-mor, ah!..... gio - ie di ca - sto a -

M  
may we ne-ver, ne - ver part, Ah!..... may we ne-ver, ne - ver  
gio - ie di ca - sto a-mor, ah!..... gio - ie di ca - sto a -

*pp* *rall. e dim.*

L  
part, ah! may we ne - ver, ne - ver, part, ne - ver, ne - ver  
-mor, di ca - sto a - mor, di ca - sto a - mor, di..... ca - sto a -

*pp*

M  
part, ah! may we ne - ver, ne - ver, part, ne - ver, ne - ver  
-mor, di ca - sto a - mor, di ca - sto a - mor, di..... ca - sto a -

*col canto*



PIÙ VIVO  $\text{♩} = 88$ 

L *part. -mor!*

M *part. -mor!*  
 RUIZ *(enters hastily)* *Speak. Che?*

29 PIÙ VIVO  $\text{♩} = 88$   
 (Orchestra) *p*

Man - ri - co? The  
 Man - ri - co?... La

*p*

M *O heaven!  
 Oh Di-o!*

R *zin-gara, haste thee, for she is cap-tive, And now, in-*  
*zin-ga-ra, vie-ni, tra'cep-pi mi-ra... Permande'*

R *-hu - man fiends, For her they raise the*  
*bar - ba-ri ac - ce - sa è già la*

MAN. (going to the balcony)

R

dread pyre. O heav'n! a film steals  
*pi - ra. Oh ciel!... mie mem - bra o -*

*ff* *p*

M

o'er my eyes: Dark clouds are clos - ing  
*- scil - la - no... Nu - be mi co - pre il*

*ff* *p*

30

M

LEO. MAN.  
 o'er me! Thou trem - blest! I trem - ble!...  
*ci - glio! Tu fre - mi!... Eil deg - gio!...*

M

LEO. MAN.  
 Know you not she is... ah speak! My mo -  
*Sap - pi - lo; io son... Chi mai?... Suo fi -*

LEO.

Ah!  
Ah!

M  
-ther!  
-glio!

O wretched! her doom would  
Ah! vi-li!... il rio spet-

*ff* *pp* *p*

M  
be my death.  
-ta-co-lo

Hear me; I can breathe no longer... Aid me to  
qua-si il re-spir m'in-vo-la!... Ra-du-na i

M  
res-cue, to res-cue her from fire; go! go! fly thee  
no-stri... affret-ta-ti, Ru-iz... va... va... tor-na ..

*cres. sempre*

(Ruiz departs in haste)

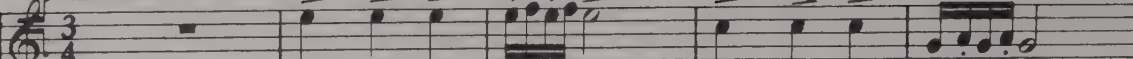
M  
quickly!  
vo-la!

*ff*

3/4  
3/4



MAN. ALLEGRO ♩ = 100



31

Strike down that dread pyre      quench'd be its burn - ing  
*Di quel-la pi-ra l'or-ren-do fo-co*

ALLEGRO ♩ = 100

*mf**p*

M

Ere it con - sume... her  
*tut-te le fi-bre*

Go.....quick-ly go!  
*m'ar-se, av-vam-po!*

M

Spare not the mer-ci-less,  
*Em-pi, spe-gne-te-la,*

all their cries spurn - ing,  
*o ch'io fra po-co*

*con tutta forza*

M

O'er the flames kin - dled  
*col san-gue vo-stro*

Their blood shall flow!  
*la spe-gne-rò!*

8

*f*

*p*

M

32 I was a dear.....son ere love pos - sess'd.....me,  
*E - ra già fi - glio pri - ma d'a - mar - ti,*

M

Fly thou to aid..... her, fly, quick - ly fly!  
*non può fre - nar - mi il tuo mar - tir...*

*f*

M

Mo - ther, O mo - ther! thy lips have bless'd.... me,  
*Ma - dre in - fe - li - ce, cor - ro a sal - var - ti,*

*f* *p*

M

I come to save..... thee, save thee or  
*o te - co al - me - no cor - ro a mo -*

8

M die. I come to save thee or to die, to save or  
-rir, o te - co al - men cor-ro a mo - rir, o te - co al -

PIÙ VIVO

M die. I come..... to... save or.....  
-men, o te - co a mo -

*a piacere*

*ff*

LEO.

M die. O day of grief, day of bit-ter sor-row! Than thus to  
-rir! Non reg-go a col - pi tan-to fu - ne-sti... Oh quanto

33

*f*

L be bet-ter 'twere to die! Than thus to he bet-ter  
me - glio sa-ria mo - rir! Oh quanto me - glio sa-

*p*

L 'twere to die!  
-ria mo - rir!

*ff*



MAN.

ALLEGRO ♩ = 100

34 Strike down that dread pyre Quench'd be its burn - ing;  
*Di quel - la pi - ra l'or - ren - do fo - co*

ALLEGRO ♩ = 100

*mf* *p*

Ere it con - sume.... her, Go,.....quick - ly go!  
*tut - te le fi - bre m'ar - se, av - vam - pò!...*

8

Spare not the mer - ci - less, All their cries spurn - ing,  
*Em - pi, spe - gne - te - la, o ch'io fra po - co*

*con tutta forza*

O'er the flames kin - dled Their blood shall flow!  
*col san - gue vo - stro la spe - gne - rò!*

8

*f*

*p*

M

35 I was a dear..... son ere love pos - sess'd..... me,  
E - ra già fi - glio pri - ma d'a - mar - ti,

*p*

M

Fly thou to aid..... her, fly, quick - ly fly!  
non può fre - nar - mi il tuo mar - tir...

*f*

M

Mo - ther, O mo - ther, thy lips have bless'd..... me;  
Ma - dre in - fe - li - ce, cor - ro a sal - var - ti,

*f*

*p*

M

I come to save..... thee, save thee or  
o te - co al - me - no cor - ro a mo -

8

PIÙ VIVO

M die. I come to save thee, or to die to save, or  
-rir, o te - co al-men, cor-ro a mo -rir, o te - co al-

M die. I come..... to save or  
-men, o te - co a mo -

*a piacere*

*ff*

POCO PIÙ MOSSO

M die.  
RUIZ -rir!

Ten. (Ruiz returns with soldiers) To arms then, to arms then, we  
Al - l'ar - mi! al - l'ar - mi! al -

CHORUS

Bassl To arms then, to arms then, we  
Al - l'ar - mi! al - l'ar - mi! al -

To arms then, to arms then, we  
Al - l'ar - mi! al - l'ar - mi! al -

36

POCO PIÙ MOSSO

*ff sino alla fine*



M *O hap - less Mo - ther!*  
*Ma - dre in - fe - - li - ce!*

R *go to save or die!*  
*-l'ar-mi! al - l'ar - mi!* *To arms then, to*  
*al - l'ar - mi!* *al -*

*go to save or die!*  
*-l'ar-mi! al - l'ar - mi!* *To arms then, to*  
*al - l'ar - mi!* *al -*

*go to save or die!*  
*-l'ar-mi! al - l'ar - mi!* *To arms then, to*  
*al - l'ar - mi!* *al -*

M *I Cor - come to*  
*Cor - ro a sal -*

R *arms then, We go to save or die!*  
*-l'ar - mi! al - l'ar-mi! al - l'ar - mi!*

*arms then, We go to save or die!*  
*-l'ar - mi! al - l'ar-mi! al - l'ar - mi!*

*arms then, We go to save or die!*  
*-l'ar - mi! al - l'ar-mi! al - l'ar - mi!*

M  
save thee, to save thee, or die, to  
-var - - ti o te - co al - men, o

R  
Fly then to save her or die, to  
Ec - - co - ne pre - sti a pu - - gnar

Fly then to save her or die, to  
Ec - - co - ne pre - sti a pu - - gnar

Fly then to save her or die, to  
Ec - - co - ne pre - sti a pu - - gnar

M  
save thee or die, save thee or die!  
te - co al - men cor-ro a mo - rir!

R  
save her or die, save or die! To  
te - co, o te - - co a mo - rir! Al-

save her or die, save or die! To  
te - co, o te - - co a mo - rir! Al-

save her or die, save or die! To  
te - co, o te - - co a mo - rir! Al-

37

M

R

arms then! to arms then! we come to save or  
 -l'ar - mi! al - l'ar - mi! al - l'ar-mi! al - l'ar -

arms then! to arms then! we come to save or  
 -l'ar - mi! al - l'ar - mi! al - l'ar-mi! al - l'ar -

arms then! to arms then! we come to save or  
 -l'ar - mi! al - l'ar - mi! al - l'ar-mi! al - l'ar -

O hap - less mo - ther!  
 Ma - dre in - fe - li - ce!

die! To arms then! to arms then! we  
 -mi! al - l'ar - mi! al - l'ar - mi! al -

die! To arms then! to arms then! we  
 -mi! al - l'ar - mi! al - l'ar - mi! al -

die! To arms then! to arms then! we  
 -mi! al - l'ar - mi! al - l'ar - mi! al -



M  
I come to save thee to  
Cor - ro a sal - var - ti, o

R  
come to save or die!  
l'ar - mi! al - l'ar - mi! We fly to  
Ec - co - ne

come to save or die!  
l'ar - mi! al - l'ar - mi! We fly to  
Ec - co - ne

come to save or die!  
l'ar - mi! al - l'ar - mi! We fly to  
Ec - co - ne

38

M  
save thee or die, to save thee or  
te - co al - men, o te - co al -

R  
save her, we fly, to save her, to  
pre - sti a pu - gnar te - co, o

save her, we fly, to save her, to  
pre - sti a pu - gnar te - co, o

save her, we fly, to save her, to  
pre - sti a pu - gnar te - co, o

M  
die, save thee or die. To arms  
\_men cor - ro a mo - riv. All'ar -

R  
save her or die. To  
te - co a mo - riv. Al -

save her or die. To  
te - co a mo - riv. Al -

save her or die. To  
te - co a mo - riv. Al -

M  
then! to arms then! to arms.....  
\_mi! all'ar - \_mi! all'ar -

R  
arms then! to arms then! a - way, a - way, a - way, a -  
\_l'ar - mi! al - l'ar - mi! al - l'ar - mi! al - l'ar - mi, al -

arms then! to arms then! a - way, a - way, a - way, a -  
\_l'ar - mi! al - l'ar - mi! al - l'ar - mi! al - l'ar - mi, al -

arms then! to arms then! a - way, a - way, a - way, a -  
\_l'ar - mi! al - l'ar - mi! al - l'ar - mi! al - l'ar - mi, al -

M ..... then!  
- mi!

R - way then!  
- l'ar - - - - - mi!

- way then!  
- l'ar - - - - - mi!

- way then!  
- l'ar - - - - - mi!

(Manrico parts in haste, followed by Ruiz and the soldiers, while in the distance are heard the sounds of arms and battle)

M

R

8...

End of Act III.



# ACT IV.

## The Execution

### SCENE I

The Palace of Aliaferia—at the corner a tower with windows barred with iron. Dark night.

SCENA, ARIA & MISERERE  
LEONORA, MANRICO AND CHORUS

$\text{♩} = 60$   
*ADAGIO*

*pp* *ppz*

(Ruiz and Leonora enter, each covered by a large cloak)

*tr*

**RUIZ** (In a low voice)

*allarg.:.....* **1** Be-hold thee; in that dread  
Siam giunti: ec-co la

*RECIT. vo*

R

tow\_er, Now lie the pri\_son\_ers of state all hope\_less.. He, too un-  
tor-re, o - ve di Sta-to ge-mono i pri-gio - nie-ri... Ah! l'in-fe-

LEO.

Leave me, heed me not! Ah, could I again be -  
Van-ne... la - sciami; nè ti - mordi me ti

-happy! whom thou so lovest.  
-li-ce i - vi fu tratto!

L

*I<sup>o</sup> TEMPO* (Ruiz goes off)

-hold him. Then, haply, I might save him.  
pren-da. Sal-var-lo io po-trò, for-se.

*I<sup>o</sup> TEMPO*

*pp*

L

I tremble not. From all I fear'd, shall this ring now se -  
Ti-mor di me?.. Si-cu-ra, pre-sta è la mia di -

*pp*

(she gazes intently on a ring which she wears on her right hand)

L

-cure me.  
-fe - sa!

Hid by Night's robe of  
In que-st'o - scu - ra

L

darkness Thou knowest not who is near thee. A lone I  
not - te rav - vol - ta, pres - so a te son i - o, e tu nol

*ppp*

L

wander! Ye gen - tle nightwinds Up on your  
sa - i!... Ge - men - te au - ra che in tor - no

L

light wings Bear ye the sto - ry, bear...ye.....the.....  
spi - ri, deh, pi - e - to - sa, deh, pi - e -

*doice*

L

sto - ry of my love and of my sor - - - rows.  
- to - sa gli ar - re - ca i miei so - spi - - - ri!

*ppp*



*ADAGIO* ♩ = 50 *PP* *can espressione*

1

2 *ADAGIO* ♩ = 50

Breeze of the night with your  
D'a - mor sul-l'a - - - li

*pp*

gen - tlest..... breath, E - cho my heart in its  
ro - se - e van - ne, so-spir..... do -

sigh - - - ing, Whis - - per low in the  
- len - - - te, del.....pri-gionie - ro

*m.d.*

*dolce*

Cap - - tive's ear Hope..... like my love is un\_dy - \_ing.... A -  
mi - - se - ro con - - for - ta l'e - gra men - te..... com'

*m.d.*

[illegible]

*dolce*

wake and weep, I wake and weep, Ah! let him not know that I wake and weep.  
 -prov - vi-do, le pe - - ne, le pe - ne, le pe - ne del mio cor,

*p* *cres.*

*Oppure* *con forza* *dolce e leggero*

Ah! let him.... not know, Ah! let him.... not know.... that I.... wake and...  
 deh! non dir - - gli-im-prov-vi-do le pe - - ne... del... mio...

*leggero*

Ah! let him... not know, Ah! let him... not know.... that I.... wake and  
 deh! non dir - - gli-im-prov-vi-do, le pe - - ne... del... mio....

*p*

weep, I wake and weep, I wake.....  
 cor, le pe - - ne, le pe - -

..... and weep.  
 - - - - - ne del cor.

*p*



Tén. 1.<sup>mi</sup> Divisi *a mezza voce*

CHORUS (within)

Tén. 2.<sup>di</sup> Divisi Mi - se - re - re a - gain the wail of sor - row, For him whose  
Mi - se - re - re d'un'al - ma già vi - ci - na al - la par -

Bar. e Bassi Mi - se - re - re a - gain the wail of sor - row, For him whose  
Mi - se - re - re d'un'al - ma già vi - ci - na al - la par -

4

AND<sup>te</sup> ASSAI SOST.<sup>to</sup> ♩ = 54  
Mi - se - re - re a - gain the wail of sor - row, For him whose  
Mi - se - re - re d'un'al - ma già vi - ci - na al - la par -

(The passing bell tolls)

*mf*

*pp*  
eyes shall ne'er behold the morrow! Mi - se - re - re, a peaceful rest at -  
- ten - za che non ha ri - tor - no; mi - se - re - re di lei, bon - tà di -

*pp*  
eyes shall ne'er behold the morrow! Mi - se - re - re, a peaceful rest at -  
- ten - za che non ha ri - tor - no; mi - se - re - re di lei, bon - tà di -

*pp*  
eyes shall ne'er behold the morrow! Mi - se - re - re, a peaceful rest at -  
- ten - za che non ha ri - tor - no; mi - se - re - re di lei, bon - tà di -

*finire PP*

- tend him; Good an - gels guard and from all harm de - fend  
- vi - na; pre - da non sia del - l'in - fer - nal sog - gior -

- tend him; Good an - gels guard and from all harm de - fend.....  
- vi - na; pre - da non sia del - l'in - fer - nal sog - gior -

- tend him; Good an - gels guard and from all harm de - fend.....  
- vi - na; pre - da non sia del - l'in - fer - nal sog - gior -

Ah me! with what an - guish  
*Quel suon, quelle pre - ci*

I hear this sad  
*solen - ni, fu -*

him.

- no.

him.

- no.

him.

- no.

5

*ppp*

wail - ing  
*- ne - ste*

It falls on my with - er'd hopes  
*empi - ron que st'a - e - re*

And thrills me with  
*di cu - po ter -*

awe!  
*-ror!*

In yon gloomy tow - er  
*Conten - de l'am - ba - scia,*

Stern death now is  
*che tut - ta m'in -*

L

brood - ing, ah! me, I am brea - thing yet cold is my  
 - ve - ste, al lab - bro il re - spi - ro, i pal - pi - ti al

L

heart, Ah! me, ah! me, how cold is my  
 cor, il re - spi - ro, i pal - pi - ti al

L

heart!  
 cor, (from the tower)

MAN.

Ah!..... I have sigh'd to rest..... me.  
 Ah!..... che la mor - te o - gno - - - ra

6 (Harp)



M

Deep..... in the qui - et grave..... Sigh'd to  
*è..... tar-da nel ve-nir a chi de-*

M

rest me, but all in vain I crave, A last fare-  
*-si - a, a chi de-si - a mo - vir!... Addi -*

*ppp*

LEO.

O heav'n! save me from madness!  
*Oh ciel! Sen - to mancar-mi...*

M

Ten. 1: -well, my Le-o - no - ra, fare - well!  
*-o, ad-dio, Leono - ra, addi - o!*

*a mezza voce*

Ten. 2: Mi - - se -  
*Mi - - se -*

Bar. e Bassi Mi - - se -  
*Mi - - se -*

Mi - - se -  
*Mi - - se -*

(Orch.) Mi - - se -  
*Mi - - se -*

Mi - - se -  
*Mi - - se -*

Mi - - se -  
*Mi - - se -*

Mi - - se -  
*Mi - - se -*

Mi - - se -  
*Mi - - se -*

Mi - - se -  
*Mi - - se -*

-re - re, a - gain the wail of sor - row For him whose  
 -re - re d'un'al - ma già vi - ci - na al - la par-  
 -re - re, a - gain the wail of sor - row For him whose  
 -re - re d'un'al - ma già vi - ci - na al - la par-  
 -re - re, a - gain the wail of sor - row For him whose  
 -re - re d'un'al - ma già vi - ci - na al - la par-  
 bell

eyes shall ne'er behold the mor - row; Mi - se - re - re, a peace - ful rest at -  
 -ten - za che non ha ri - tor - no; mi - se - re - re di lei, bontà di -  
 eyes shall ne'er behold the mor - row; Mi - se - re - re, a peace - ful rest at -  
 -ten - za che non ha ri - tor - no; mi - se - re - re di lei, bontà di -  
 eyes shall ne'er behold the mor - row; Mi - se - re - re, a peace - ful rest at -  
 -ten - za che non ha ri - tor - no; mi - se - re - re di lei, bontà di -

-tend him, Good an - gels guard and from all ills de - fend  
 -vi - na; pre - da non sia del - l'in - fer - nal sog - gior -  
 -tend him, Good an - gels guard and from all ills de - fend.....  
 -vi - na; pre - da non sia del - l'in - fer - nal sog - gior -  
 -tend him, Good an - gels guard and from all ills de - fend.....  
 -vi - na; pre - da non sia del - l'in - fer - nal sog - gior -

In yon gloomy tow - er Stern Death now is  
*Sull'or-ri-da tor-re ah! par che la*

him. *no.* *Mi-se-re-re!*  
*Mi-se-re-re!*

him. *no.* *Mi-se-re-re!*  
*Mi-se-re-re!*

7 him. *no.* *Mi-se-re-re!*  
*Mi-se-re-re!*

(Orch.)

brood - ing, One earth we shall meet no more, This cold world a -  
*mor - te con a - li di te - nebre li-bran-do si*

*mi-se-re-re!* *mi-se-re-re!*  
*mi-se-re-re!* *mi-se-re-re!*

*mi-se-re-re!* *mi-se-re-re!*  
*mi-se-re-re!* *mi-se-re-re!*

*mi-se-re-re!* *mi-se-re-re!*  
*mi-se-re-re!* *mi-se-re-re!*



-las!  
 va...

can give me no com - fort.  
*Ah for-se di-schiu - se*

Ah me! all the  
*gli fian queste*

mi - se - re-re!  
 mi - se - re-re!

mi - se - re-re!  
 mi - se - re-re!

mi - se - re-re!  
 mi - se - re-re!

mi - se - re-re!  
 mi - se - re-re!

bright hopes I che - rish'd so fond - ly were che - rish'd in  
 por - te sol quan - do ca - da - ver già fred - do sa -

*L.*

vain, all the... hopes I..... che - rish'd all.... are....  
 -rà, quan - do.... ca - da - ver... fred - do.... sa -

mi - se - re -  
 mi - se - re -

mi - se - re -  
 mi - se - re -

mi - se - re -  
 mi - se - re -

*dim.*

*L.*

gone!  
 MAN. -rà.

Out..... of the love I bear..... thee  
 Scon - - to col san - gue mi - - o

-re!  
 -re!

-re!  
 -re!

8 -re!  
 -re!

(Harp)

M

Yield..... I my life for thee, Wilt thou not  
*l'a - - - mor che po - si in tel... Non ti scor.*

M

think, wilt thou not think of me? Oh! think of  
*-dar, non ti scor-dar di me, Leono - - - ra ad.*

LEO.

Of thee.... I'll think..... of thee, Yes,  
*Di te..... di te..... scordarmi! di*

M

me; my Le-o-no-ra, fare - well! Out of the love I  
*-dio, Leonora addi - o, addi - o! Sconto col san - gue*

CHORUS

Mi - se-re-re!  
 Mi - se-re-re!

Mi - se-re-re!  
 Mi - se-re-re!

Mi - se-re-re!  
 Mi - se-re-re!

9 (Orch. and Harp)

PPP



L I.....will think..... of thee,  
te,..... di te..... scor-dar - mi!

M bear..... thee, Yield I my life for  
mi - - o l'a - mor che po - - si in

mi - - - se - re - re!  
mi - - - se - re - re!

mi - - - se - re - re!  
mi - - - se - re - re!

mi - - - se - re - re!  
mi - - - se - re - re!

L I will think of thee, I will think of thee.  
di te scor-dar-mi! di te scor-dar-mi!

M thee. Wilt thou not think, wilt thou not think of  
te! Non ti scor-dar, non ti scordar di

mi - - se-re - - re!  
mi - - se-re - - re!

mi - - se-re - - re!  
mi - - se-re - - re!

mi - - se-re - - re!  
mi - - se-re - - re!

Yes, I will think of thee, Of  
*Sen-to man-car - mi...* *Di*

me? my Le - o - no - ra, fare thee  
*me, ad - dio, Leo - no - ra, addi -*

mi - se - re -  
*mi - se - re -*

mi - se - re -  
*mi - se - re -*

mi - se - re -  
*m - se - re -*

thee..... of.....thee.....think of thee, I'll  
*te..... di..... te..... scor - dar - mi!* *di*

well! Tho' I no more be -  
*- o. Scon-to col san - gue*

re! mi - se - re - re!  
*re! mi - se - re - re!*

re! mi - se - re - re!  
*re! mi - se - re - re!*

re! mi - se - re - re!  
*re! mi - se - re - re!*

L think;..... I'll.... think..... love of thee.  
 te..... di..... te..... scor - dar - mi!..

M -hold..... thee, Yet is thy name a  
 - mi - - o l'a - mor che po - - si in

mi - - se - re - re!  
 mi - - se - re - re!

mi - - se - re - re!  
 mi - - se - re - re!

mi - - se - re - re!  
 mi - - se - re - re!

I'll think of thee love!  
 di te scor-dar-mi!

I'll think of thee love!  
 di te scor-dar-mi!..

spell, thy name a spell. Cheering my last lone  
 te! Non ti scor-dar, non ti scor-dar di

mi - - se - re - - re!  
 mi - - se - re - - re!

mi - - se - re - - re!  
 mi - - se - re - - re!

mi - - se - re - - re!  
 mi - - se - re - - re!



L  
I'll think of thee..... love!  
Sen - to man - car - mi...

M  
hour..... my..... last lone.....  
me, ad - dio, Leo - no - ra, addi -

mi - se - re -  
mi - se - re -

mi - se - re -  
mi - se - re -

mi - se - re -  
mi - se - re -

L  
I'll think of thee love, of thee, I'll think of thee love, of  
Di te scordar - mi! di te, di te scordar - mi! di

M  
hour. Leo - no - ra  
- o! Leo - no - ra ad -

- rel mi - se - re - re! mi - se -  
- rel mi - se - re - re! mi - se -

- rel mi - se - re - re! mi - se -  
- rel mi - se - re - re! mi - se -

- rel mi - se - re - re! mi - se -  
- rel mi - se - re - re! mi - se -

*f* *a piacere*

L  
thee ..... of thee! of thee! I'll  
te! ..... di te! di te! scor.

M  
fare - - well!  
di - - o!

- re - - re!  
- re - - re!

- re - - re!  
- re - - re!

- re - - re!  
- re - - re!

*ff* *pp* *col canto*

L  
think love of thee!  
- dar - mi di te!...

M

*va*

ALL<sup>o</sup> AGITATO ♩ = 116  
sottovoce ed agitato

10 I have lov'd and I will love thee With a  
Tu ve - drai che amo - rein ter - rù mai del

ALL<sup>o</sup> AGITATO ♩ = 116

*pp*

truth that shall not fal - ter; Cru - el Fate may scowl a -  
mio non fu più for - te: vin - se il fa - toin a - spra

*pp*

-bove thee, Not e'en Death my love can al - ter. By the  
guer - ra, vin - ce - rà la stes - sa mor - te. O col

vow I fond - ly gave thee When our hearts with hope beat  
prez - zo di mia vi - ta la tua vi - ta sal - ve -



L

high,.... I will ei - ther shield and save thee, Or I'll  
 - rò,..... o con te per sem - pre u - ni - ta nel - la

L

share.....thy fate and die! Yes, I will ei ther shield and  
 tom - ba scen - de - rò! con te per sem - pre u - ni -

allarg.

11

col canto

L

save thee, or I'll share thy fate and die! By the  
 - ta sì, nel - la tom - ba scen - de - rò! O col

I.<sup>o</sup> TEMPO

I.<sup>o</sup> TEMPO

12

L

vow I fond - ly gave thee When our hearts with hope beat  
 prez - zo di mia vi - ta la tua vi - ta sal - ve -

pp

L

high,..... I will shield..... and I will save..... thee Or I'll  
 -rò,..... o con te..... u - ni - - ta nel-la

L

share..... thy fate and die! I will ei - ther shield and  
 tom - - ba scende - - rò! o con te per sem - pre u -

L

save thee Or I'll share thy fate and die!..... I'll shield and  
 - ni - ta nel - - la tom - ba scen - de - rò,..... con te..... per

L

save thee, and save thee. Or with thee I'll die,..... Or with.....  
 sem - pre, per sem - pre u - ni - - ta nel - la tom - - -

thee  
\_ba scen - - - - - will..... die!.....

8-

I....will...with...thee.... die!  
\_de - - - - - rò!

8-

13

*p* *ff*

*sottovoce ed  
agitato*

Who could  
Tu ve -



14 love as I have lov'd thee? Who could lose and not re-  
 -drai cheamo - re in ter - ra mai del mio non fu più

-gret thee? Who could prove as I have prov'd thee, True till  
 for - te; vin - seil fa - toin a - spra guer - ra, vin - ce -

death, and yet for - get thee? By the vows I fond - ly  
 - rà la stes - sa mor - te. O col prez - zo di mia

gave thee When our hearts with hope beat high,..... I will  
 vi - ta la tua vi - ta sal - ve - rò,..... o con

L  
 ei - ther shield and save thee, Or I'll share.....thy fate and  
 te per sem-pre u - ni - ta nel - la tom - ba scen - de -

*allarg.*  
 L  
 die! I'll shield and save thee, shield and save thee Or I'll  
 - rò! con te per sem - pre u - ni - ta sì, nel - la

*col canto*

L  
 share thy fate and die! By the vows I fond - ly  
 tom - ba scen - de - rò! O col prez - zo di mia

15

*I<sup>o</sup> TEMPO*  
*pp*

L  
 gave thee When our hearts with hope beat high,..... I will  
 vi - ta la tua vi - ta sal - ve - rò,..... o con

L

shield..... and save..... thee Or I'll share.....thy fate and  
 te..... u - ni - ta nel - la tom - ba scende -

L

die! I will ei - ther shield and save thee, Or I'll  
 -rò! o con te per sem - pre u - ni - ta nel - la

L

share thy fate and die!..... I'll shield... and save thee, and save thee Or  
 tom - ba scen - de - rò,..... con te..... per sem - pre per sem - pre u -

L

I..... will share..... thy fate..... and  
 - ni - ta nel - la tom -



L. *die! I..... will..... save thee..... or.... with... thee.....*  
*-ba scen - - - - - de - -*

8

*p*

*POCO PIÙ MOSSO*

L. *die! Ah yes! I'll*  
*-rò! Ah! sì! con*

16 *POCO PIÙ MOSSO*

*ff*

L. *ei - ther shield and save thee or with thee I..... will....*  
*te..... con te..... nel - la.....*

8

L. *die, with thee I'll die!*  
*tom - -ba scen - - de - rò! Ah Ah*

8

L

yes!  
sì!

I'll save ..... or  
con te ..... con

8

L

with thee I ..... will ..... die, I'll die with thee love, with  
te ..... nel - la ..... tom - ba scen - de - rò, scen - de -

8

L

thee love, with thee love ..... I'll  
rò, scen - de - rò, scen - de -

8

L

die!  
-rò!

8

## SCENA &amp; DUETTO

LEONORA AND COUNT

SCENE II. A door opens; the Count enters, with Attendants. Leonora retires to the back of the stage.

*ALLEGRO*  
(to some of the attendants)

COUNT

At daybreak I have doom'd the son un - to the  
U - di - ste? Co - me al - beg - gi, la scu - real

*ALLEGRO*

*REC.<sup>vo</sup>*

*ALLEGRO* (the attendants enter the tower)

scaf - fold, And to the flames' the mo - ther.  
fi - glio, ed al - la ma - dre il ro - go.

*ALLEGRO*

*ff*

If thus I  
A - bu - so

strain the pow'r con - ferr'd up - on me, Be hers the blame who  
for - se quel po - ter che pie - no in me tra - smi - se il



C

spurn'd me:                      Unhap- py    wo - man,    thy scorn hath rous'd my  
 pren - ce!                      A tal mi    trag - gi,    don - na per me fu -

C

fu-ry!                      She comes not    hit-her?  
 - ne-sta!                      O-v'el - la è    ma - i?

C

Since Ca - stel - lor has fall'n    of her    I hear..... no  
 Ri - pre - so Ca - stel - lor,    di lei    con - tez - za non

C

tidings,                      And all in vain, in vain..... have been my  
 eb - bi,                      e fu-ro in - dar - no tan - te ri - cer - che e

LEO.

(she advances)

con forza

Here in thy  
 A te di -

longings.                      Where art thou Le - o - no - ra?  
 tan - te!...                      Ah! do - ve sei,    cru - de - le?...

ALL<sup>o</sup> VIVO  $\text{♩} = 88$ 

L pres - ence.  
- nan - te. *O*

C *Il*

$\text{♩} = 88$   
ALL<sup>o</sup> VIVO

17 That voice!.. la - dy what would'st thou?  
Qual vo - ce!... co - me!... tu, don - na?

*f* *p*

L hear me!  
ve - di. When he I  
E - gli è già

C

Why com'st thou hi - ther?  
A che ve - ni - sti?

L love is doom'd to suf - fer May I not  
pres - so al - l'o - ra e - stre - ma; e tu lo

C

L  
sue thee?  
*chie - di?*

Ah! yes, for him do I  
*Ah sì, per es - so pie -*

C  
For him thus dar'st thou?  
*O - sar po - tre - sti?*

L  
sup - plicate thy pi - ty.  
*- tà, pie - tà do - man - do...*

Pi - ty!  
*Pie - tà!*

C  
Hence, hence 'tis madness. Hence 'tis  
*Che? tu de - li - ril... Tu de -*

L  
Pi - ty!  
*Pie - tà!...*

C  
madness. Ah no! plead - est thou a ri - val's  
*- li - ril... Ah! Io del ri - val sen - tir pie -*

18

*pp*



L O may kind heav'n to pi - ty move thee.  
Cle - men - te Nu - mea te l'in - spi - ri...

C love?  
- tà? Ah! plead - est  
Io del ri -

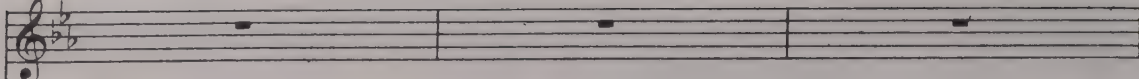
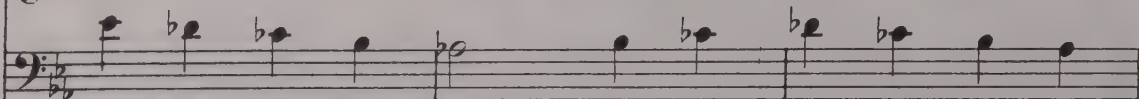
L O may kind heav'n to pi - ty  
Cle - men - te Nu - mea te l'in -


C thou a ri - val's love?  
- val sen - tir pie - tà!...


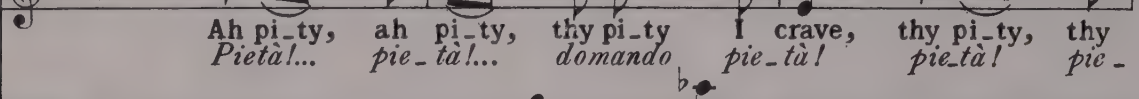
L move thee.  
- spi - ri...

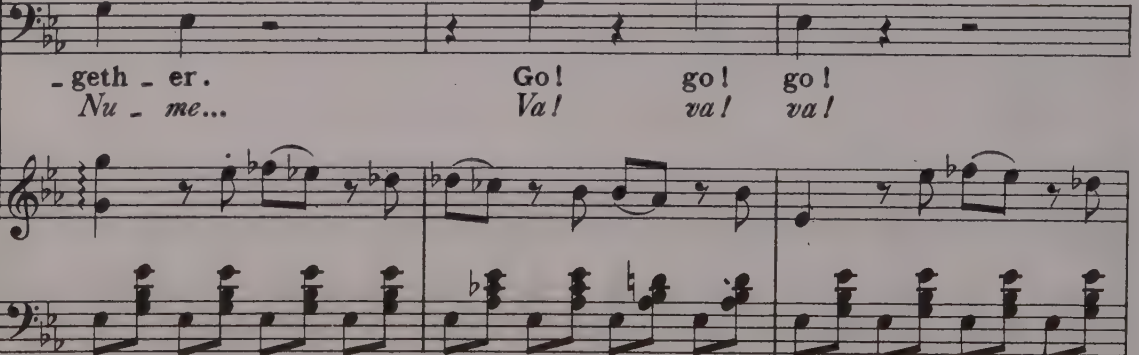
C I burn with ven - geance, ven - geance on - ly, Re -  
È sol ven - det - ta mio Nu - me, ven -

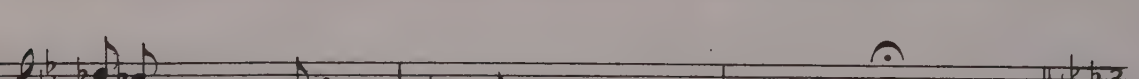

19

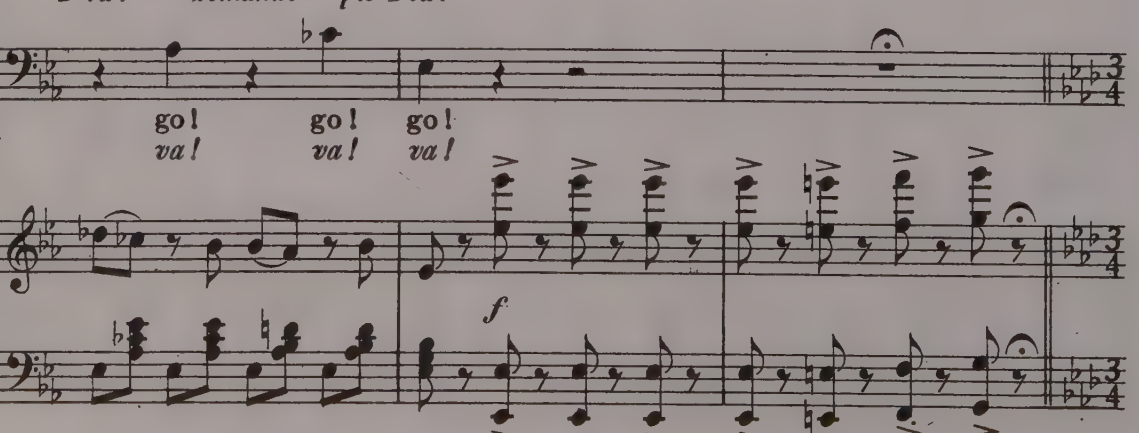
L 
  
 C 
  
 -venge, re-venge and pi - - ty Can ne'er ex - ist to -  
 -det - ta è sol mio Nu - - me, ven - det - ta è sol mio



L 
  
 C 
  
 Ah pi-ty, ah pi-ty, thy pi-ty I crave, thy pi-ty, thy  
 Pietà!... pie-tà!... domando pie-tà! pie-tà! pie-  
 -geth - er. Go! go! go!  
 Nu - me... Va! va! va!



L 
  
 C 
  
 pi-ty, thy pi-ty I crave.  
 -tà! domando pie-tà!



AND<sup>te</sup> MOSSO ♩ = 88 (she throws herself at his feet in despair)

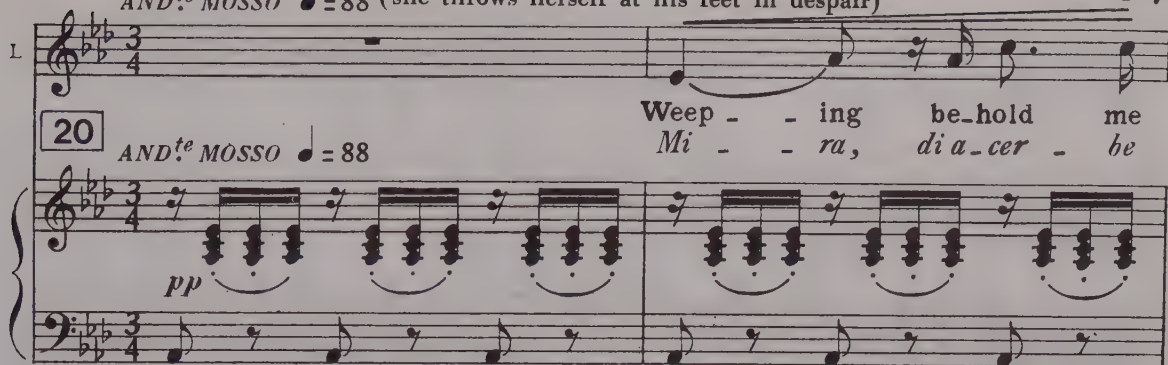
317

L

20

AND<sup>te</sup> MOSSO ♩ = 88

Weep - - ing be-hold me  
Mi - - ra, di a-cer - be



L

at thy feet May my bit - ter tears im -  
la - gri-me spar - go al tuo pie - de un



L

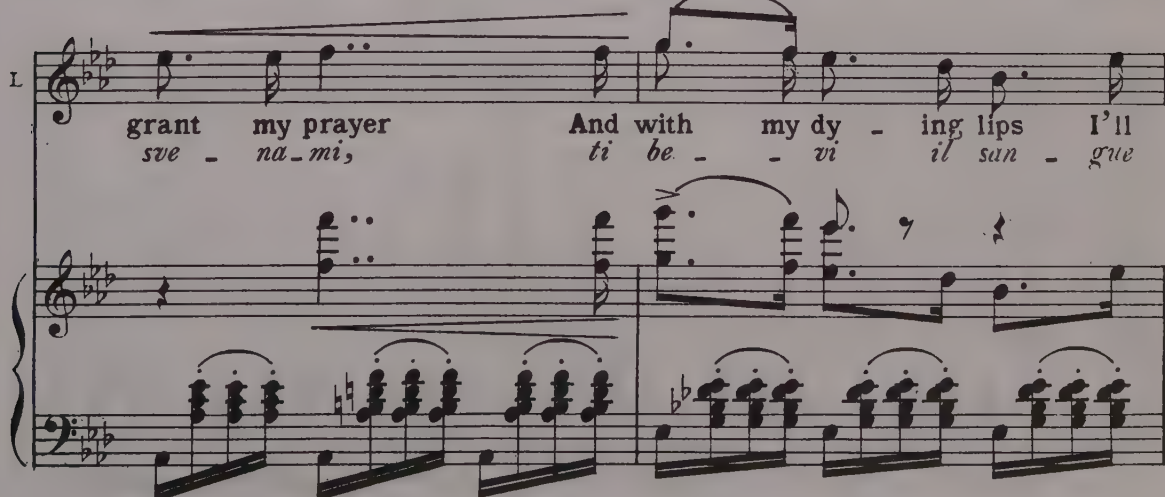
press thee: Take thou my life but  
ri - - o: non ba - sta il pian - to?...

*portando la voce*



L

grant my prayer And with my dy - ing lips I'll  
sve - na-mi, ti be - - vi il san - gue





L *bless..... thee.*  
*mi - - o...*

Let me die!  
*sve - na-mi,*

L *let me die!*  
*sve - na-mi,*

But to the last I still im -  
*ti be - vi il san - gue*

L *-plore thee.*  
*mi - - o...*

On me a lone thy  
*cal - - pe - stail mio ca -*

L *fu - ry pour,*  
*- da - ve-re,*

But spare, O spare the Trou - ba -  
*mu sal - - va il Tro - va -*

L  
- dour!  
- tor!

COUNT

21 Ah! Ah!

ten-fold doth my fu - ry burn!  
dell'in-de-gno ren - de-re

C  
Rage mocketh at thy sad - ness,  
vor - rei peg-gior la sor - te...

C  
Pray'rs breath'd for him but fire my heart,  
fra mil-le a-tro-ci spa - si-mi

LEO.

C  
Let me die!  
Sve - na-mi...

Tears rouse me in - to mad - ness, His  
cen - tu-phi-car sua mor - te... Più

doom was but death, mid tor - tures dire Thy  
*l'a - - mi, e più ter - ri - bi - le di -*

slave, thy mi - nion shall ex - pire..... The  
*- vam - - pa il mio fu - ror,..... più*

more thou plead'st for him the more thou steel'st the  
*l'a - - mi, e più ter - ri - bil di - the*

LEO.  
 On Cal - me alone thy  
*- vam - pa heart..... thou would'st im - plore!  
 - pa il mio fu - ror!*

22

109460



L *fu - ry pour, But spare, O spare the Trou - ba -*  
*da - ve - re, ma sal - - va il Tro - va -*

His  
Piu

C

*dour!*  
*tor!*

*O spare him,*  
*Mi sve - na,*

L *doom was but death mid tor - tures dire Thy*  
*l'a - - mi, e più ter - ri - bi - le di -*

C

*O spare him,*  
*mi sve - na,*

*Let me die,*  
*cal - pe - sta*

L *slave, thy mi - nions shall ex - pire,..... A -*  
*- ram - - pa il mio fu - ro - re, più*

C

L *let me die, let me die!*  
*il mi - o ca - da - ver,*

C *-way!*  
*l'a - mi, e più ter - ri - bil di -*

L *O save him! save him, in*  
*ma sal - va, sal - va, deh!*

C *rage, I but rage the more!*  
*-vam - pa il mio fu - ror!*

L *pi - ty..... spare the Trou - ba -*  
*sal - va,..... sal - va il Tro - va -*

C

L *- dour!*  
*- tor!*

C *Go, go, the more thou plead'st I but*  
*e, più ter - ri - bi - le di -*

L *O save him! in pi - ty,*  
*lo sal - va, lo sal - va,*

C *rage, I rage the more! In vain, all in vain thou*  
*- vampa il mio fu - ror! più l'a - mi, e più ter -*

L *O save him, O save him! On*  
*lo sal - va, lo sal - va. Cal -*

C *dost implore, I rage, I but rage the more. In*  
*- ri - bi - le di - vam - pa il mio fu - ror! Più*

*pp*

*pp*



PIÙ MOSSO ♩ = 104

*cres.*

I me a lone thy fu - ry pour, But spare, O spare the Trou - ba -  
 - pe - sta il mio ca - da - ve - re, ma sol - ra il Tro - va -

C vain, in vain thou dost im - plore, With fu - ry I but rage the  
 l'a - mi, e più ter - ri - bi - le di - vam - pa il mio fu -

PIÙ MOSSO ♩ = 104

*ff*

(the Count is about to leave her; she  
 clings to him imploringly)

ALL.<sup>o</sup> ASSAI VIVO ♩ = 84

I - dour!  
 - tor!

Once more!  
 Con - te!...

C more!  
 - ror!

23 ALL.<sup>o</sup> ASSAI VIVO ♩ = 84Nay  
 Nè

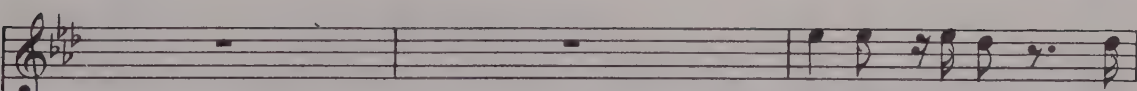
*pp*

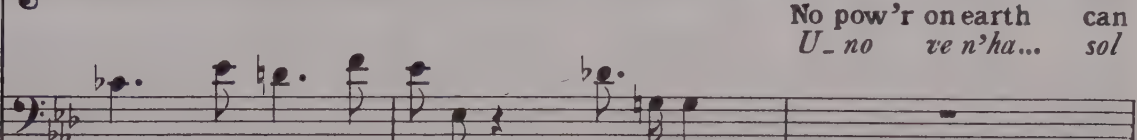
Mercy!  
 Grazia!

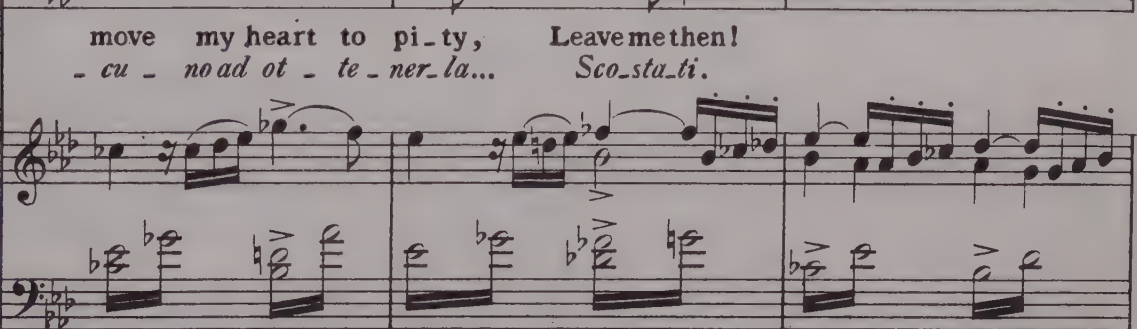
I cease thee.  
 ces - si?...


No pow'r on earth can  
 Prezzo non av - vial -

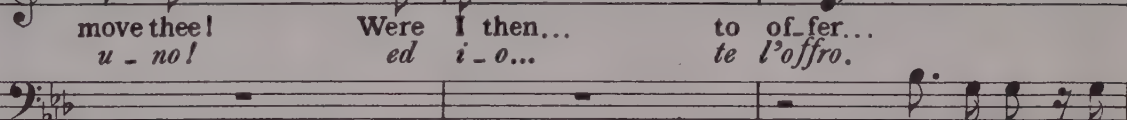
C

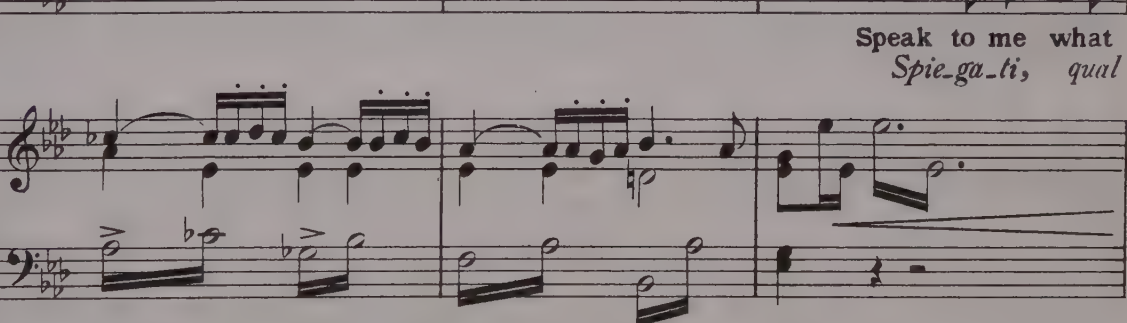
L    
 No pow'r on earth can  
 U - no ve n'ha... sol

C    
 move my heart to pi - ty, Leavemethen!  
 - cu - no ad ot - te - ner - la... Sco - sta - ti.

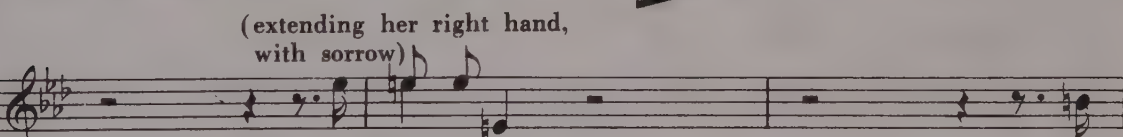


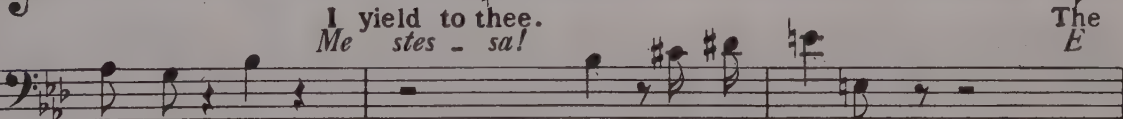
L    
 move thee! Were I then... to of - fer...  
 u - no! ed i - o... te l'offro.

C    
 Speak to me what  
 Spie - ga - ti, qual

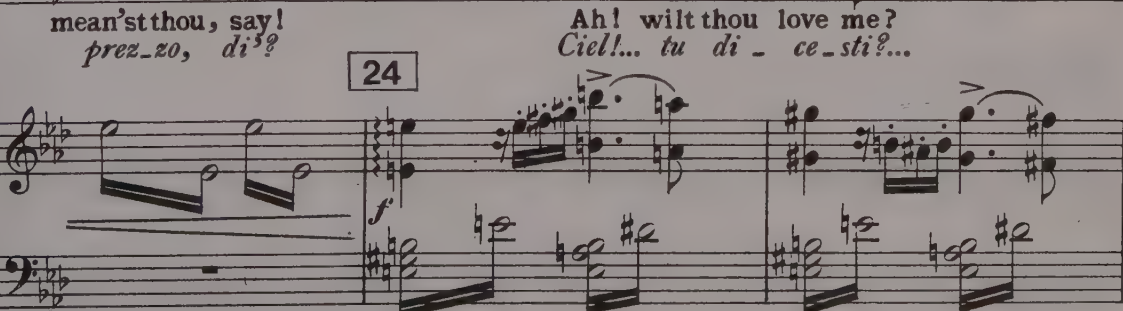


(extending her right hand,  
with sorrow)

L    
 I yield to thee. The  
 Me stes - sa! E

C    
 mean'st thou, say!  
 prez - zo, di's? Ah! wilt thou love me?  
 Ciel!... tu di - ce - sti?...

24



1 *pro - mise I have made shall not be broken!*  
*com - pie-re sa - prò la mia pro-mes-sa.*

C

Am I but  
 È so - gno il

*dim.*

1 *If thou wilt spare his life, at once re -*  
*Di-schiu - di-mi la via fra quel - le*

C

*dreaming?*  
*mi-o?*

*ppp*

L *- lease him. Let me behold him once in freedom,*  
*mu - ra... Ch'ei m'o-da, che la vit - ti-ma fugga,*

C



L Then am I thine. I swear, I  
*e son tu-a. Lo giu - ro a*

C

Thine oath then.  
*Lo giu - ra.*

25

*ff*

L swear by the hope that still in - spires me (running to the door  
*Di - o, che l'a-ni-ma tut - ta mi ve - de! of the tower)*

C

Ho,  
*O -*

*p*

(a guard appears: the Count whispers in his ear)

C there!  
*- là?*

*ff*

LEO. (she sucks the poison hidden in the ring)

(My corse a - lone shall yield to thy ca -  
*M'avrai, ma fred - da - sa - ni - me*

ALL<sup>o</sup> BRILLANTE ♩ = 132*molto vivace*

L

- resses)  
*spoglia.* (returning to Leonora)

(Shall live! O words of  
(Vi - vrà! Conten - de il

COUNT

Yes, he shall live!  
*Co-lui vi - vrà!*

ALL<sup>o</sup> BRILLANTE ♩ = 132

26

(raising her eyes, filled  
with tears of joy)

L

joy to me, Like song of tri - umph sound - ing This  
*giu - bi - lo i det - ti a me, Si - gno - re... ma*

L

heart..... that chill'd with grief.....a lone.....Is now with rap - ture  
*coi..... fre - quen - ti pal - pi - ti..... mer - cè.....ti.....ren - de il*

*Brillante*

L

bound - ing!      This world      can I      con - tent - ed leave,  
*co - rel...      Or il      mio fi - ne, im - pa - vi - da,*

L

Still with my last      breath sigh - ing,      I feel..... a pride in  
*pie - na di gio - ia at - ten - do...      po - trò..... dirgli, mo -*

L

dy - ing For..... thee be - lov - ed..... one!)  
*ren - do, sal - vo..... tu..... sei..... per me!)*

COUNT

To  
Fra  
pp

C

me      address      thy words of joy      Let me      partake      thy  
*te      che par - li?... Vol - gi - mi,      mi vol - gil det - to an -*

27



glad - ness Turn and with me those rap - tures..... share  
 - co - - ra, o mi par-rà de-li - rio.....

LEO.

(Shall live!)  
 (Viva!...)

Rap - tures a-kin to mad-ness.....Thou'rt mine, thou'rt mine, a-  
 quanto a-scoltai fi-no - ra.....Tu mia!... tu mia! ri-

-gain re - peat Those words for which I lan - guish  
 - pe - ti - lo... il dub - bio cor se-re - na...

They are the balm for an - guish Like that which I have  
 Ah! ch'io lo cre-do ap - pe - - na, u-den - do - lo da

C

known. Ah! they are the balm for an - guish Like  
*te! ah!..... io lò cre - do ap - pe - - na, u -*

LEO.

(Shall live! O words of joy to me, Like  
*(Vi - vrà!... conten - de il giu - bi - lo i*

C

that..... which I have known.  
*- den - - do - lo da te!*

L

song of tri - umph sound - ing, With rap - - ture now is  
*det - ti a me, Si - gno - re... Po - trò..... dir - gli, mo -*

L

bound - ing, The heart that sigh'd a -  
 - ren - do: sal - vo tu sei per

*POCO PIÙ MOSSO* ♩ = 144

L

- lone!  
 me!

Be\_loved one!  
 sal-vo tu sei,

Thou'rt sav'd by me Ah!.....  
 tu sei per me.....

COUNT

Thou'rt mine, thou'rt mine..... Ah yes, thou'rt mine!..... Ah!.....  
 Tu mia, tu mi - a, tu mia, tu mi - a, ah!.....

28

*POCO PIÙ MOSSO* ♩ = 144

L

.....thou'rt sav'd, thou'rt sav'd.....by..... me, thou'rt sav'd by  
 ..... ah! sal - vo tu sei..... per..... me, tu..... sei per

C

.....thou'rt mine, ah that word is joy, yes, thou, thou art mine, thou  
 ..... tu mi - a! ah! ch'io lo credo ap-pe - na, ap-pe -



L  
me, me! Be-lo-ved one! thou'rt sav'd by me, Ah!.....  
sal-vo tu sei, tu sei per me!.....

C  
liv'st a lone for me,.....thou liv'st for me!..... Ah!.....  
- na, tu mia, tu mi - - a, tu mia, tu mi - - a, ah!.....

L  
..... yes, thou..... art sav'd..... by..... me, thou'rt sav'd by  
..... ah sal-vo tu sei per me, tu sei per

C  
..... yes, thou, thou art mine for me a lone, love, thou liv'st for  
..... tu mi - a! ah ch'io lo credo ap-pe - na, ap-pe -

L  
me!) I go! I go! That  
me!) Andiam... Andiam... E

C  
me! Re - mem - ber thou hast sworn!  
- na! Giu - ra - sti... Pen - sa - ci!

L  
vow I will not break! (He lives! O words of  
sa - cra la mia fè! (Vi - vrà!... Con - ten - de il

C  
To me those words a -  
Tu mia!... tu mia!... ri -

29

ff

L  
joy to me Like songs of tri - umph sound - ing, I  
giu - bi - lo i det - ti a me, Si - gno - re... Po -

C  
- gain re - peat, My heart with joy is bound - ing My  
- pe - ti - lo... il dub - bio cor se - re - - na... lo

L  
feel..... a pride in dy - ing For..... he - is..... sav'd by.....  
- trò..... dirgli, mo - ren - do: sal - - vo..... tu..... sei..... per.....

C  
heart is bound - ing Thou liv'st a - lone.... for.....  
cre - - do ap - pe - na, u - den - do - lo..... da.....

L  
me, ah! yes, he is sav'd by me, ah! yes, he is sav'd by  
me, ah sal - vo tu sei per me, ah sal - vo tu sei per

C  
me, yes, thou liv'st a - lone for me, yes, thou liv'st a - lone for  
te, sì, u - den - do - lo da te, sì, u - den - do - lo da

(they enter the tower)

L  
me, yes, he is sav'd, is sav'd by me!)  
me, tu sei per me, tu sei per me!)

C  
me, for me, thou liv'st a - lone for me!  
te, da te, da te, da te, da te!

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FINALE 4.<sup>th</sup> ACT

SCENE III. A horrid dungeon: to one side, a window barred with iron. A door at the back; a dimly-lit lantern hangs from the vault. Azucena lying on a coarse blanket; Manrico seated near her.

♩ = 60  
LARGO

DUETTINO

*ppp* *sempre pp*

AZU.

MAN.

I have tried to  
*L'invo - cai più*

30  
Mother, thou sleep'st not?  
*Ma-dre, non dor - mi?*

REC.<sup>vo</sup>

A.

slum - ber, Rest there is none for my woun - ded spi - rit!  
*vol - te, ma fugge il son - no a que - ste lu - cil..*

A.

Ah pray!  
Pre - go.

MAN.

'Tis the damp air of this gloomy night that  
*L'aura fred-da è mo-lesta alle tue mem-bra,*

A. No; this dreary dungeon quite ap-pals me; Would I could fly its  
*No; da questa tom - ba di vi - vi so - lo fuggir vor*

M. chills thee.  
*for - se?*

A. horrors, And again breathe the pure fresh air of freedom! (wringing  
*- re - i, perchè sen - to il re - spi - ro sof - fo - carmi.* his hands)

M. Aias!  
*Fuggir!*

(rising) *LARGO*

A. 'Grieve not thus sadly. They have no power, love, to make me  
*Non at - tri - starti. Far di me strazio non po - tran - noi*

31 *LARGO*

A. suf - fer. Look love! fix thy gaze up -  
*cru - di! Ve - di?.. le sue fosche im -*

M. Ah! wherefore?  
*Ahi, co - me?*

A. *- on me, Is not the hand of death up on my brow im-  
- pronte m'ha già se-gna-to in fronte il di-to del-la*

(speaking)  
A. *- printed? They may triumph o'er a lowly corse  
MAN. morte! Trove-ranno un ca-dave-re*

Ah!  
Ahil

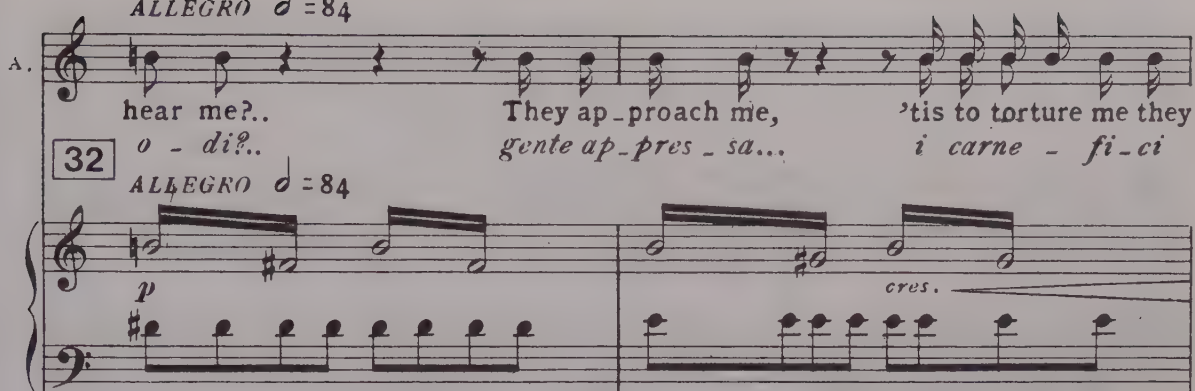
A. *with fierce joy*  
*silent and soulless, yes o'er a skeleton! Nay*  
*muto, ge-li-do!.. an-zi u-no scheletro! Non*

M. *lunga pausa*

Cease thee!  
Ces-sa!..



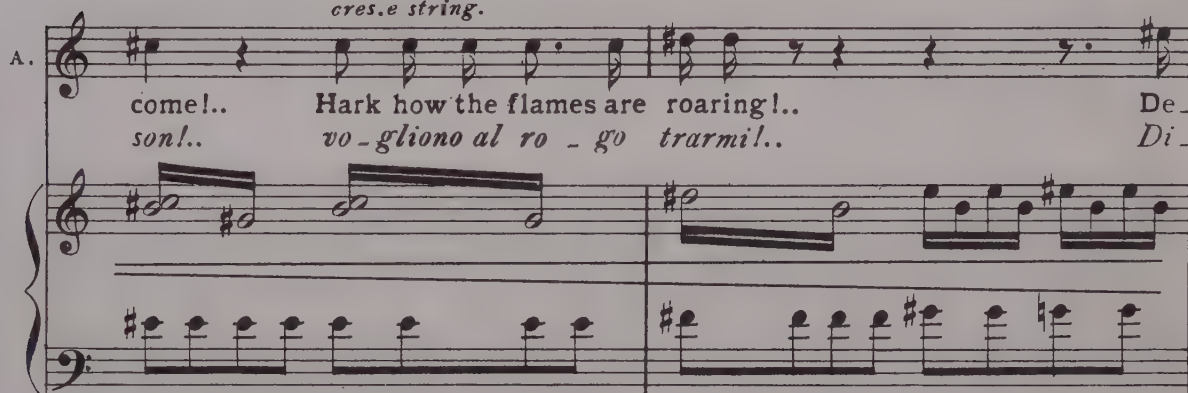
ALLEGRO  $\text{♩} = 84$ 

A. 

32 *ALLEGRO*  $\text{♩} = 84$

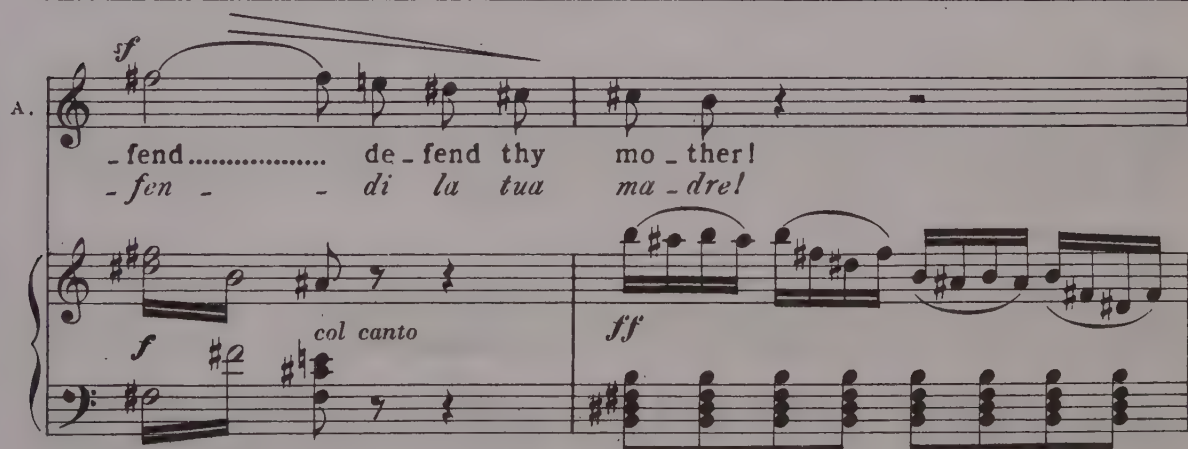
*p* *cres.*

*cres. e string.*

A. 

*cres. e string.*

come!.. Hark how the flames are roaring!.. De-  
son!.. vo-gliono al ro-go trarmi!.. Di-

A. 

*f* *col canto* *ff*

- fend..... de-fend thy mo-ther!  
- fen - di la tua ma-dre!

MAN.

*AND<sup>te</sup>*  $\text{♩} = 66$ 

33 *AND<sup>te</sup>*  $\text{♩} = 66$

O calm thee, thou art but  
Al - cù - no, ti - ras - si -

*p*

(paying no heed  
AZU. to Manrico)

*cres.* (terrified)

The fire!.. It rages! It  
*Il rogo!.. Il rogo!.. il*

M. dreaming. The nightwind.....it is thou hearest.  
- cu - ra, al - cu - no..... qui non volge.

A. rages! It ra - ges! O word of hor - ror!  
*rogo!.. il ro - go!.. paro-la or-ren - da!*

M. O mother! oh mother!  
*Oh madre!.. oh madre!..*

ALLEGRETTO ♩ = 60

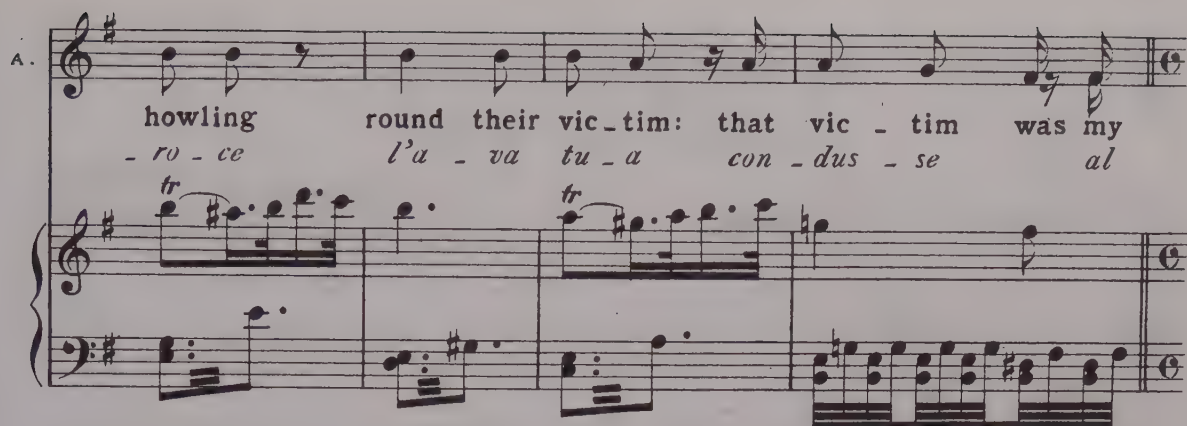
34

*ppp*

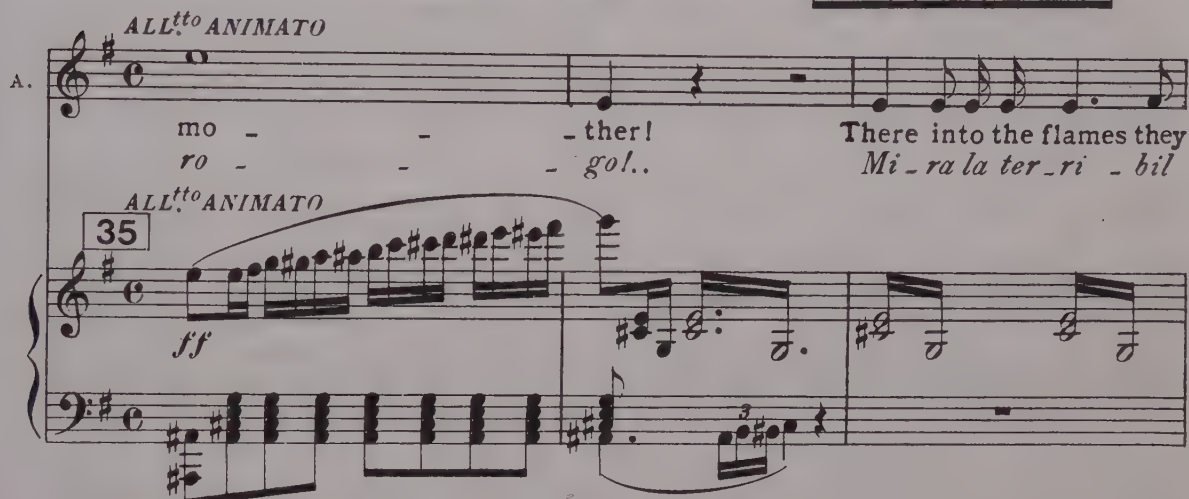
12

AZU.


One dark day fierce crowds were  
*Un gior-no tur - ba fe -*

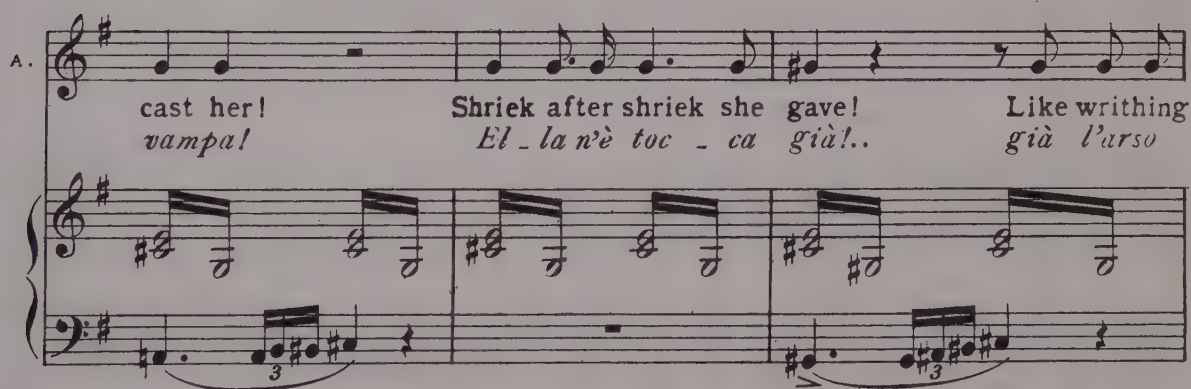
A. 

howling round their vic-tim: that vic - tim was my  
 - ro - ce l'a - va tu - a con - dus - se al

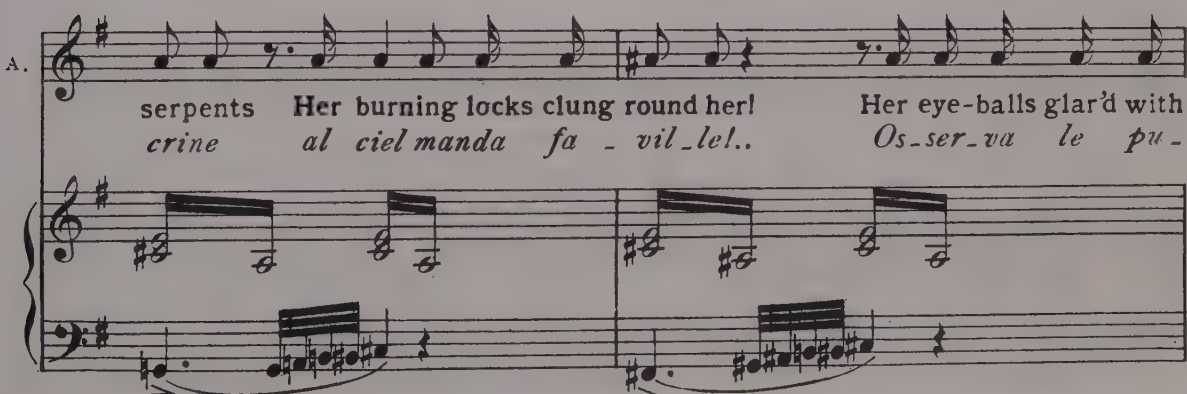
A. *ALL<sup>to</sup> ANIMATO* 

mo - - - ther! There into the flames they  
 ro - - - gol.. Mi - ra la ter - ri - bil

*ALL<sup>to</sup> ANIMATO*  
 35 *ff* 

A. 

cast her! Shriek after shriek she gave! Like writhing  
 vamp! El - la nè toc - ca già!.. già l'urso

A. 

serpents Her burning locks clung round her! Her eye-balls glar'd with  
 crine al ciel manda fa - vil - le!.. Os - ser - va le pu -



A. *horror, Until the fire con - sum'd them.*  
*- pille fuor dell'or-bi - ta lo - ro!*

A. *tutta forza*  
*Ah, take me from this scene of*  
*Ahi, chi mi to - glie a spet -*

36 *ff*

A. *dim.* (falls convulsively into Manrico's arms)  
*horror or else with terror I shall die!*  
*- ta - col si a - tro - ce!*

*p dim. p*

MAN.  
*If thou hast lov'd, if still thy son thou*  
*Se m'a-mi an - cor, se vo - ce di*

M. *lov - est, O may his voice have pow'r.... to charm thee, Calm thy*  
*fi - glio ha pos - sa d'u - na ma - dre in se - no, ai ter -*

M. *heart..... and soothe thee, Re - pose thee here and may*  
*- ro - ri dell' al - ma o - bli - o cer - ca nel*

M. *sweet sleep to peace re - store thee.*  
*son - no, e po - sa e cal - ma.*

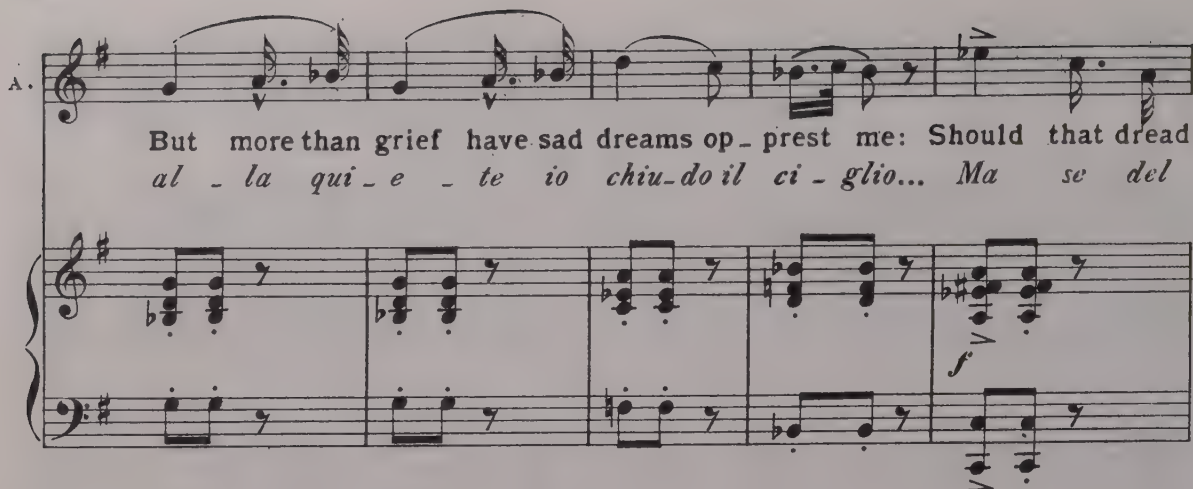
*allarg.* **ANDANTINO**  $\text{♩} = 72$  (places her on the blanket)

**37** **ANDANTINO**  $\text{♩} = 72$

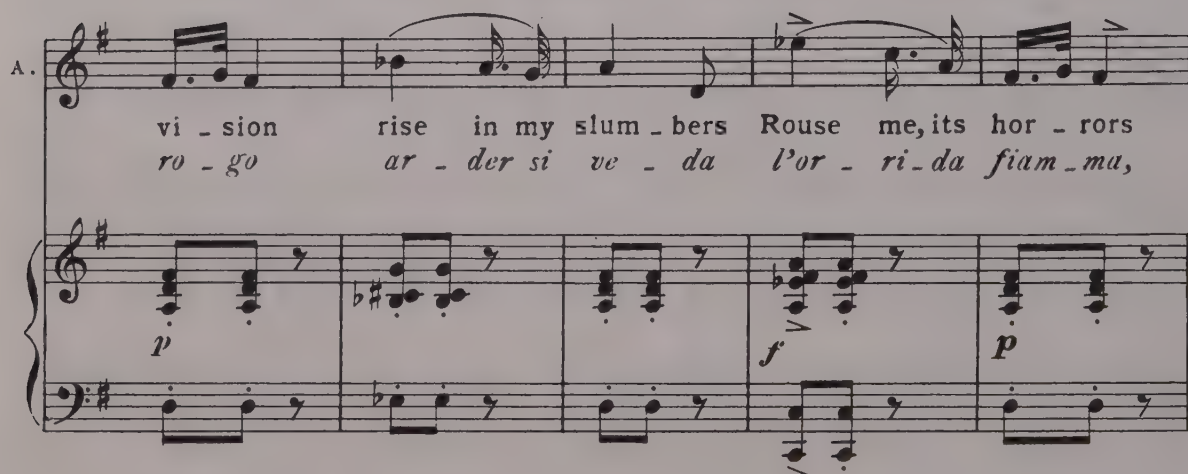
*col canto* *p*

AZU. *tutto a mezzavoice*

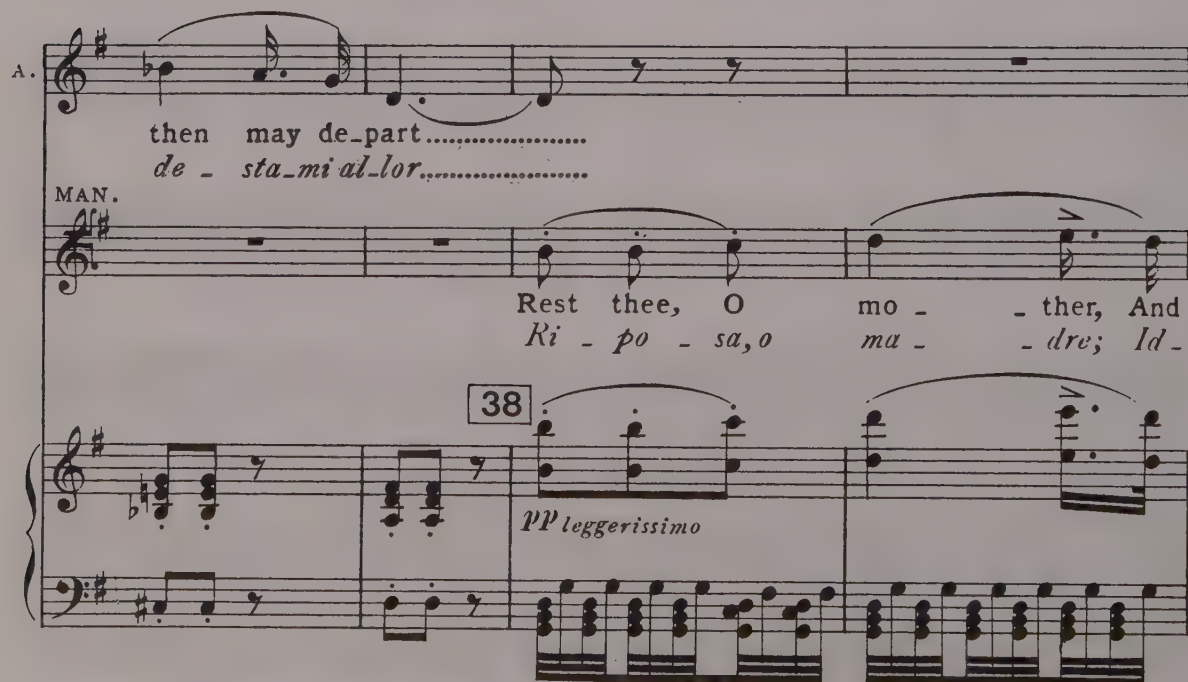
*Yes, I am wea - ry and fain would rest me,*  
*Sì, la stan - chez - za m'òp - pri - me, o fi - glio...*

A. 

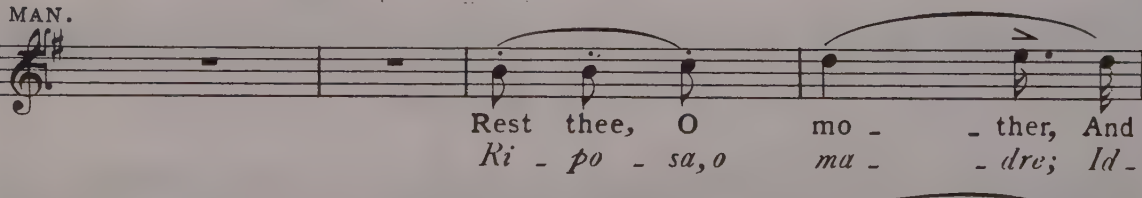
But more than grief have sad dreams op - prest me: Should that dread  
al - la qui - e - te io chiu-do il ci - glio... Ma se del

A. 


vi - sion rise in my slum - bers Rouse me, its hor - rors  
ro - go ar - der si ve - da l'or - ri-da fiam - ma,

A. 

then may de-part.....  
de - sta-mi al-lor.....

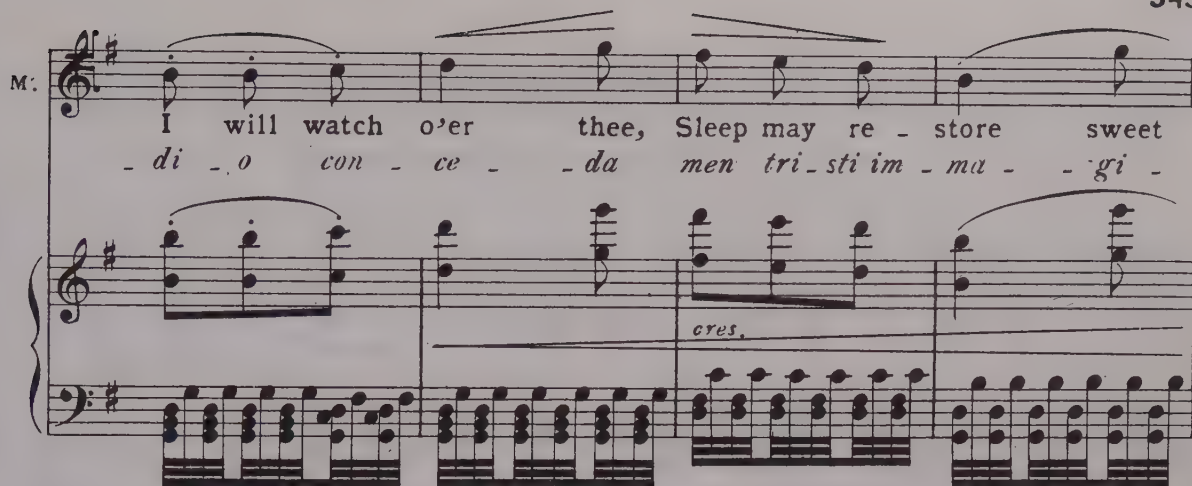
MAN. 

Rest thee, O mo - ther, And  
Ri - po - sa, o ma - dre; Id -

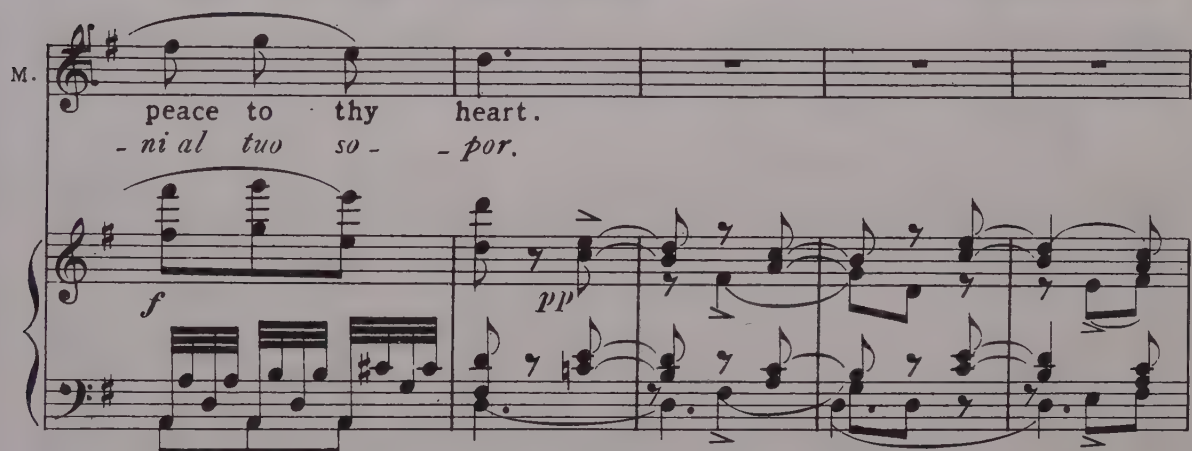
38 

*pp* *leggerissimo*



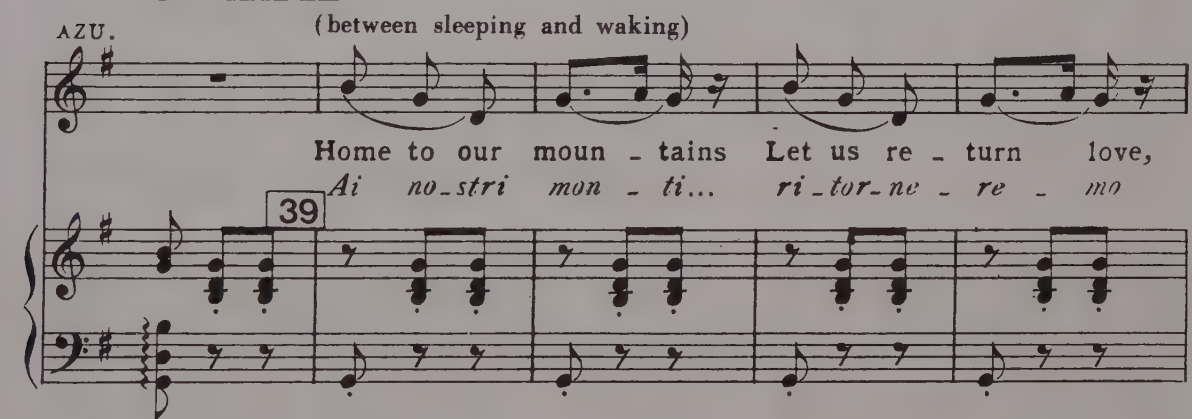
M. 

I will watch o'er thee, Sleep may re-store sweet  
di-o-con-ce-da men tri-sti-im-ma-gi-

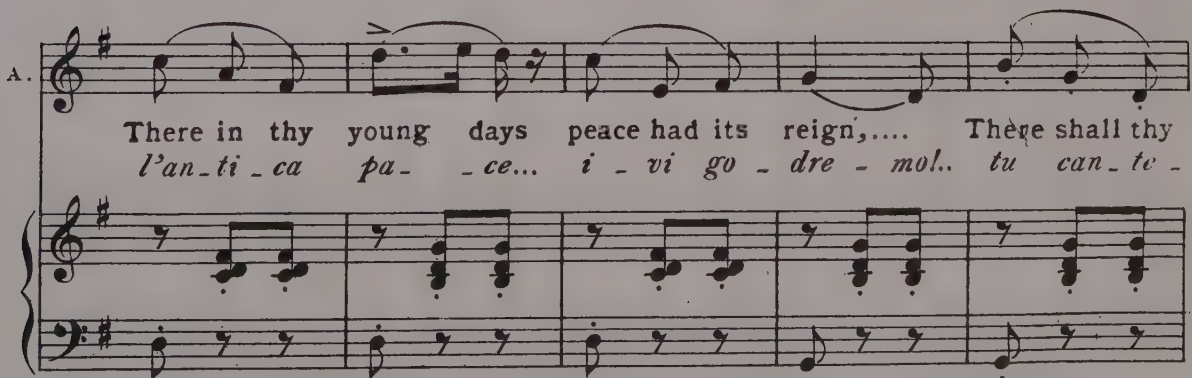
M. 

peace to thy heart.  
-ni al tuo so-por.

AZU. (between sleeping and waking)



Home to our moun-tains Let us re-turn love,  
Ai no-stri mon-ti... ri-tor-ne-re-mo

A. 

There in thy young days peace had its reign,... There shall thy  
l'an-ti-ca pa-ce... i-vi go-dre-mol.. tu can-te-

A. sweet song fall on my slum - bers, There shall thy lute make me  
- ra - i... sul tuo li - u - to... in son - no pla - ci - do...

A. joy\_ous a - gain.....  
*io dor-mi - rò.....*

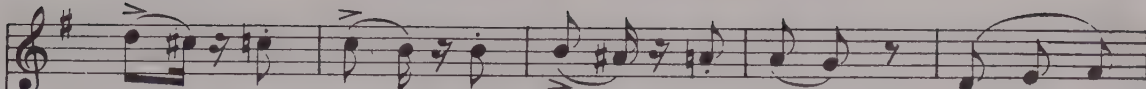
MAN.

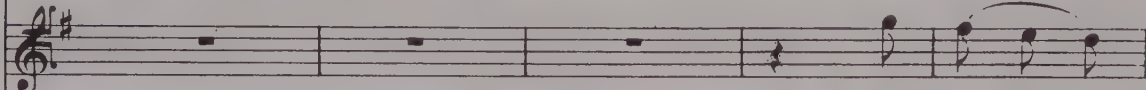
Rest thee, O mo - ther, kneeling be -  
Ri - po - sa, o ma - dre; *io pro-no-v*


40 *dolciss.*

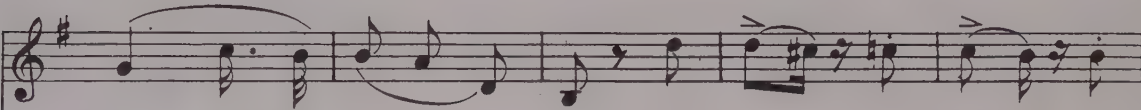
A. O  
Tu

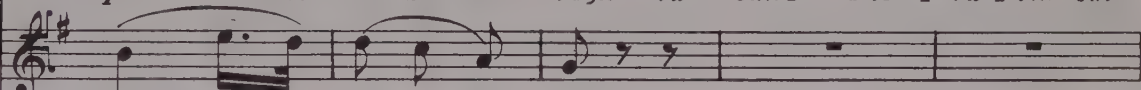
M. -side thee, I will pour forth my trou-ba-dour lay.  
mu - to la men-te al cie - lo ri - vol - ge - rò.

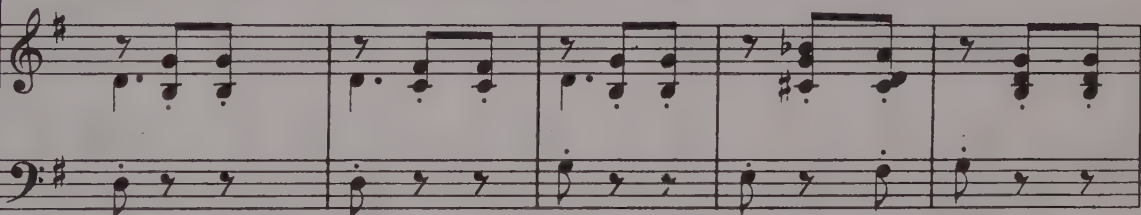
A.  sing and wake now thy sweet lute's soft numbers. Lull me to  
can - te - ra - i sul tu - o li - u - to... in son - no

M.  Yes, I will pour  
La men - te al

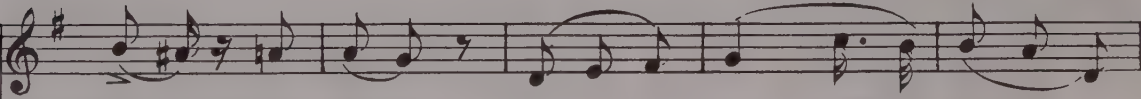


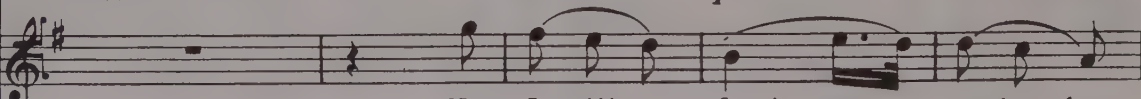
A.  rest, charm my sor - rows a - way, O sing and wake now thy  
pla - ci - do io dor - mi - rò,.. tu can - te - ra - i... sul

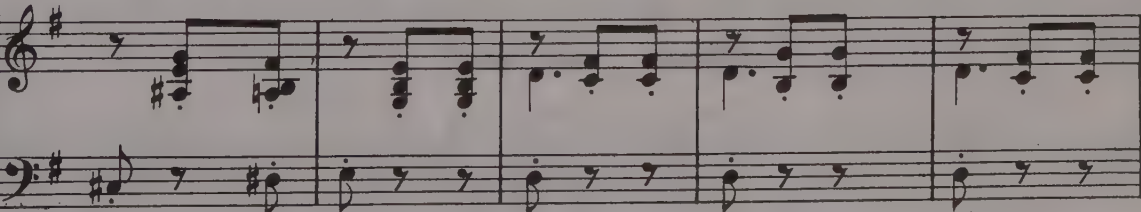
M.  forth my trou - ba - dour lay.  
cie - lo ri - vol - ge - rò.



(falling asleep little by little)

A.  sweet lute's soft numbers, Lull me to rest, charm my sorrows a -  
tu - o li - u - to... in son - no pla - ci - do io dor - mi -

M.  Yes, I will pour forth my trouba - dour  
La men - te al cie - lo ri - vol - ge -





A. *- way! a - way! a - way! sor - row a -*  
*- rò,.. io dor - mi - rò,.. io dor - mi -*

M. *lay. Sweet Peace to thee mo -*  
*- rò... Ri - po - sa, o ma -*

41 *pp*

A. *- way! O sing, and charm sor - row a - way,*  
*- rò,.. io dor - mi - rò,.. io dor - mi - rò,..*

M. *- ther, While I with my trouba - dour lay,*  
*- dre, ri - po - sa, o ma - dre,*

A. *Lull me to rest! Lull me to rest!.....*  
*io dor - mi - rò,.. io dor - mi - rò!.....*  
 (remains kneeling by his mother)

M. *Lull thee to rest! Lull thee to rest!.....*  
*la men - te al ciel ri - vol - ge - rò!.....*

*allarg. a poco a poco morendo*

FINAL SCENE. The door opens; Leonora enters.

ALLEGRO ASSAI VIVO  $\text{♩} = 100$ 

MANRICO

42

$\text{♩} = 100$

ALLEGRO ASSAI VIVO

*p*

Ah!... am I  
Che!... Non m'in-

LEONORA

Fear not! Man-  
Son io, Man-

M.  
dream-ing? a light there glimmers.  
- gan - na quel fio - co lu - me?..

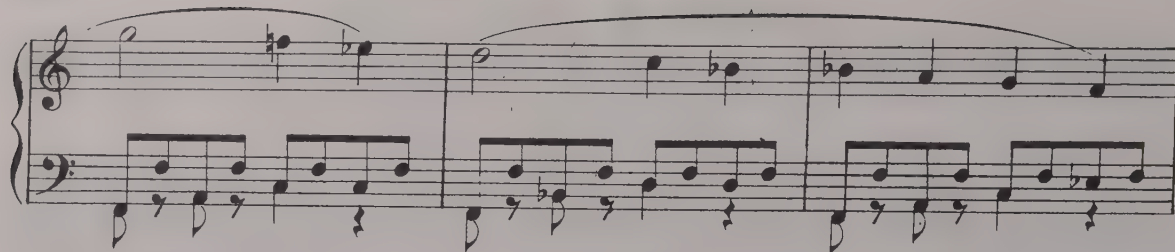
*cres.*

L.  
- ri - co! My Man - ri - co!  
- ri - co... Mio Man - ri - co!..

M.  
My Le - o - no - ra!  
Oh mia Leo - no - ra!..

43

*f* *ppp*



MAN.

Ah!..... me,..... I bless thee that  
 Ah!..... mi..... con - ce - di pie -

M. thou hast grant-ed me so great, so great a  
 - to - - so Nu - - me, gio - - ia si

*cres.*  
*pp*

LEO.

Thou shalt not  
 Tu non mor-

M. joy, Thus to greet thee ere I die.  
 gran - de, an - zi ch'i - o mo - ra?.

44

*ppp*



L. *die, I come to save thee.*  
*- ra - i... Ven-go a sal - var - ti...*

M. *Save me? Thou to*  
*Co - me! A sal -*

L. *A - way love. Thou must not*  
*Ad - di - ol.. Tron - ca ogn' in -*

M. *save me? Can it be?*  
*- var - mi?... Fia ve - ro!*

(pointing to the door)

L. *lin - ger, De - lay not, fly thee.*  
*- du - gio... t'af - fret - ta... par - ti!..*

M. *Thou too art*  
*E tu non*

L. *I must re - main love!*  
*Re - star deg - g'i - ol*

M. *com - ing?* *A -*  
*vie - ni?..* *Re -*

L. *Ah,* *leave me!*  
*Deh!..* *fug - gi!..*

M. *- lone?* *No.*  
*- star!* *No...*

(running toward the door)

L. *I be - seech thee! For thy*  
*Guai se tar - di! La tua*

M. *No.*  
*No...*

L. *life's sake!*  
*vi - ta!..*

Go, love! go love!  
*Par - ti, par - ti!*

M. For life I care not.  
*Io la di - sprezzo!..*

No.  
*No.*

45 *ff*

L. For thy life's sake!  
*La tua vi - ta!..*

M. For life I care not. Look! fix thine  
*Io la di - sprez - zo... Pur... fig - gi, o*

M. *ppp*  
eyes up - on me la - dy! How hast thou sav'd me? What hast thou  
*don - na, in me gli sguardi... Da chi l' a - ve - sti?... ed a qual*



ANDANTE ♩ = 60

M. yield - ed? O speak to me! I shrink with  
*prez - zo?.. Parlar non vuoi?... Balen tre -*

46

ANDANTE ♩ = 60

M. horror! Un.to my ri - - - val! O, false one, O  
*- mendo!... Dal mio ri - va - - - le!... In - ten - do, in -*

M. false one!  
*- ten - do!*

M.

False..... one, thou to him that love hast  
 Ha..... quest' in - fa - me l'a - mor ven -

LEO.

Spare thy re\_proach - es!  
 Oh quant'ingiu - sto!

M.

giv - en  
 - du - to...

M.

which..... thou hast sworn was mine a -  
 ven - - du - to un co - re che mi - o giu -

Let not thy un - reflecting fu - ry, thy fu - ry  
 Oh co-me l'i - ra ti ren - de, ti ren - de

M. *- lone. - rò.*

blind thee, Nor with in\_jus - tice thus un - kind - ly  
 cie - col! oh quanto ingiu - sto, crudel, cru - del sei

M. *O In -*

wound me, Fly I implore thee, if here thou stayest there is no power on earth can  
 me - col! T'arrendi, fug - gi, o sei per - du - to, nemmeno il cielo salvar ti

M. *vile one!  
- fa - me!*



L. *save  
può!*.....

L. *thee.*  
.....  
MAN. *f* *3*

False..... one thou to him that love hast  
Ha..... quest' in - fa - me l'a - mor ven -

47 *f* *3*

L. *6*

Let not thy un - reflecting fu - ry, thy fu - ry  
Oh co - me l'i - ra ti ren - de, ti ren - de

M. *p*

*giv - en.  
- du - to..*

L. *blind thee!*  
*cie - co!*


M. *f* *3* Which..... thou hast sworn was mine a -  
*ven - du - to un co - re che mi - o giu -*

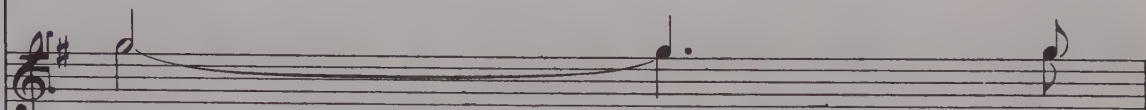
L. *6* Let not thy un - reflecting fu - ry, thy fu - ry  
*oh co - me l'i - ra ti ren - de, ti ren - de*


M. *- lone!*  
*- rò!* *O in -*


L. *blind thee, Nor with in - jus - tice thus unkind - ly, thus unkind - ly*  
*cie - co! oh quanto ingiu - sto, crudel, cru - del sei*

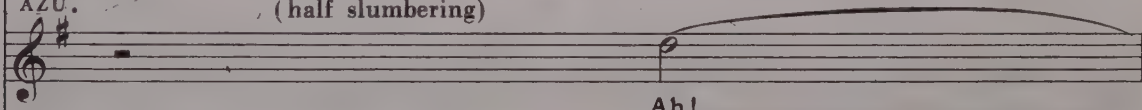
M. *3* *vile one!*  
*- fa - me!* *To*  
*ka*

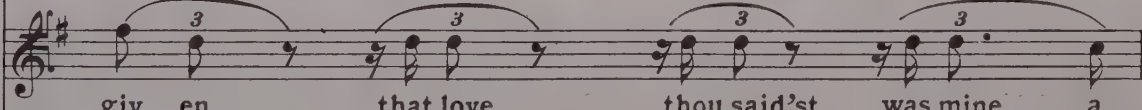
L.   
 wound me, Fly I implore thee, if here thou stayest, there is no power on earth can  
*me - co! T'arrendi, fuggi, o sei perdu - to, nemmeno il cielo salvar ti*


M.   
 him thou hast  
*que - - - st'in -*



L.   
 save, there is no pow'r can save thee now, there is no pow'r can save thee  
*può, nemmeno il ciel sal - var ti può, nemmeno il ciel sal - var ti*

AZU.   
 (half slumbering)  
 Ah!.....  
 Ah!.....

M.   
 giv - en that love thou said'st was mine a -  
*- fu - me, - vendu - - to amor - che mio giu -*





*Meno mosso come prima*

L. *now! può!* Ah, a-way, a-way or thou art  
Ah! fuggi, fuggi, o sei per-

A. .... Home to our moun - tains Let us re -  
..... Ai no - stri mon - ti ri - tor - ne -

M. - lone!  
- rò! No!  
No!

48

*Meno mosso come prima*

L. lost, away, a-way love! or thou art  
- duto, nemmeno il cie - lo salvar ti

A. - turn love, There in thy young days Peace had its  
- re - mo... l'an-ti-ca pa - ce i-vi go -

M. Go thou, thou false one  
Ha quest'in-fa -

L. *lost*  
*può.* *ah a-way, a-way, or thou art*  
*Ah! fuggi. fuggi, o sei per-*

A. *reign. There shall thy sweet song fall on my*  
*- dre - mo... tu suo - ne - ra - i sul tuo li -*

M. *go!*  
*- me...* *No!*  
*No!...*

L. *lost, a-way, a-way love or thou art*  
*- du-to, nemmeno il cie - lo sal-var ti*

A. *slum - bers, There shall thy lute make me joy-ous a -*  
*- u - to... in son-no pla - ci-do io dor - mi -*

M. *To him thy love is*  
*l'amor vendu -*

L. *lost; a-way, a-way, or thou art lost away, a-way, or thou art  
può; ah fuggi, fug-gi, o sei perdu-to, nemmeno il ciel salvar ti*

A. *- gain There shall thy  
- rò... in son - no*

M. *giv'n.  
- to...*

L. *lost there's none can  
può sal - var ti*

A. *sweet song lull me to  
pla - ci - do dor - mi -*

M. *O false of heart, the love... once mine is mine no  
ven-duto un cor, che mi - o, che mio giu -*



L. *save. Unless thou fly - est thou art lost,... a-way, a-way, or thou art  
può, ah fuggi, fug-gi, o sei perdu - to, nemmeno il ciel sal-var ti*

A. *rest, Thy sweet song  
- rò,... in son - no*

M. *more!  
- rò!*

L. *lost yes thou art  
può, sal - var ti*

A. *lull me, lull me to  
pla - ci - do dor - mi*

M. *O false of heart, the love once mine is mine no  
ven-duto un cor, che mi - o, che mio giu -*

*pp*

L. *lost!* *Ah!* *fly,* *ah*  
*può,* *sal -* *var* *ti*

A. *rest.....* *There shall thy song,*  
*- rò.....* *tu can - te - rai*

*pp*

M. *more!* *False* *heart,* *false*  
*- rò!* *un* *cor* *un*

*sempre più P*

L. *fly!* *or* *here* *thou'rt*  
*può,* *sal -* *var* *ti*

A. *there shall thy song* *lull me to rest,*  
*ah!.....* *io dor - mi - rò...*

M. *heart,* *thou'rt* *mine* *no*  
*cor,* *che* *mio* *giu -*

*allargando* - - e -

L. *6* *6* *6*  
lost, a - way, a - way, a - way, a - way, a - way a -  
può, nemme - no il ciel sal - var ti può, nemme - no il

A. *6*  
lull me to rest, there shall thy sweet song  
zhl..... in son - no pla - ci - do

*allargando* - - e -

M. *6* *6* *6*  
more! O false of heart thou'rt mine no more! O false of  
rò! ven - du - to un cor che mio giu - rò! ven - du - to un

col canto

- - - *morendo*

L. *6*  
- way, or thou art lost!.....  
ciel sal var ti può!.....

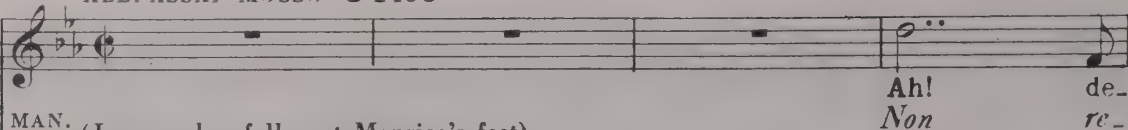
A. *6*  
lull me to rest!.....  
io dor - mi - rò!.....

- - - *morendo*

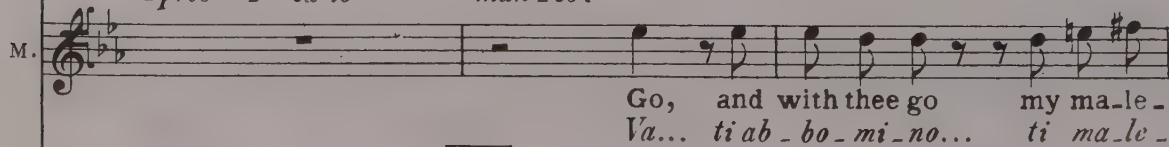
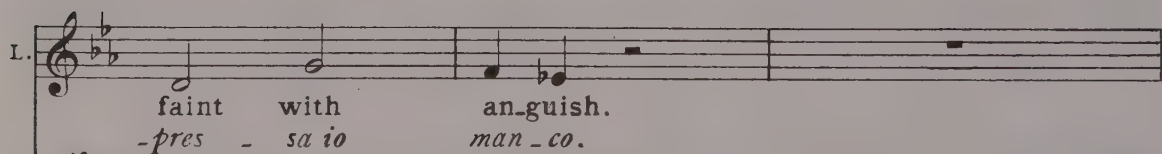
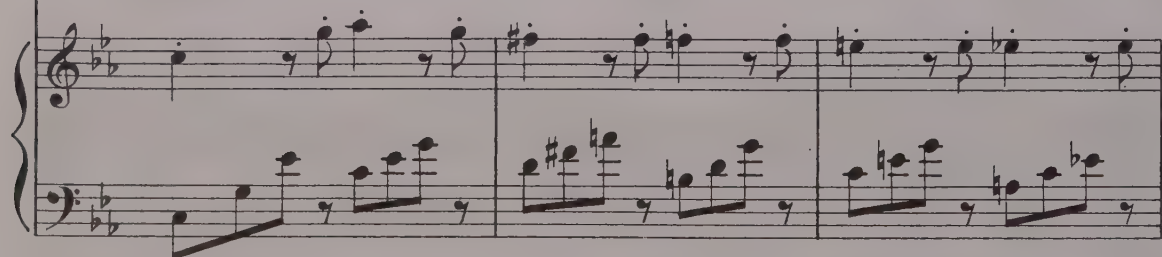
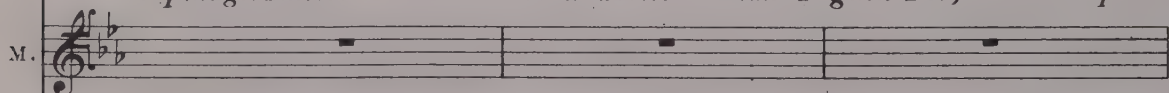
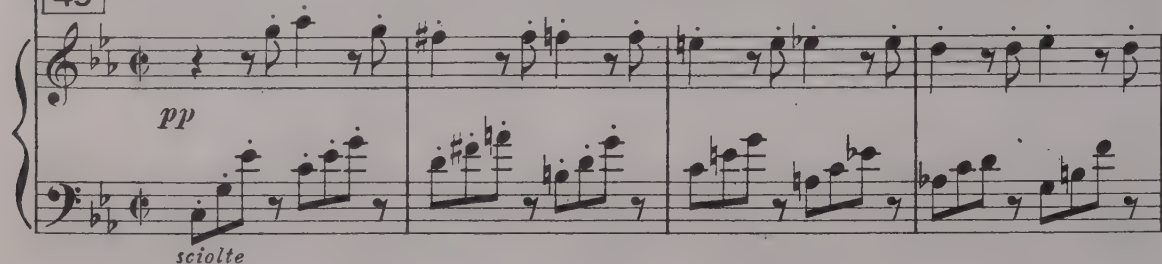
M. *6*  
heart, thou'rt mine no more!.....  
cor che mio giu - rò!.....

3 3

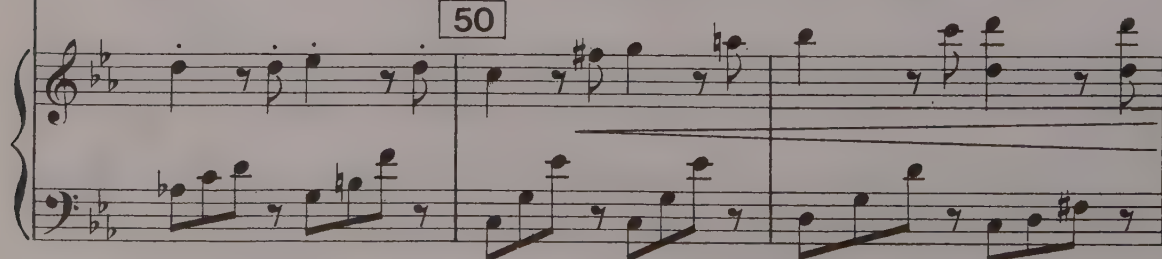


LEO. *ALL<sup>o</sup> ASSAI MOSSO*  $\text{♩} = 108$ 

MAN. (Leonora has fallen at Manrico's feet)

Be-gone then!  
Ti sco-sta!49 *ALL<sup>o</sup> ASSAI MOSSO*  $\text{♩} = 108$ 

50



L. *Ah! spare, O spare me!*  
*Ah, ces - - sa, ces - sa!*

M. *-dic - - tions!*  
*- di - - co...*

L. *Why dost thou curse when thou should'st pray for*  
*Non d'im - pre - car, di vol - ge - re per*

L. *me, Yes pray for all the*  
*me la pre - - ce a Dio è*

L. *pangs I suf - fer!*  
 MAN. *que - - sta l'o - ra!*

*A sud - den doubt hath*  
*Un bri - - vi - do*

L. *Man -*  
*Man -*

M. chill'd me with fear, I shud-der!  
cor - se nel pet - to mi - o!

(falls. face forward)

L. - ri - - - co!  
- ri - - - co!

M. (runs to aid her)  
La - dy!  
Don - na!

pp

L. Death's cold hand is  
Ho la mor - - te in

M. speak to me... speak, love!  
sve - la - mi... nar - ra... Thou'rt  
La



L. *on me. Ah! yes! too ra\_pidly that*  
*se - no. Ah! fu più ra-pi-da la*

M. *dy - ing!*  
*mo, - te!*

L. *poi - son'd draught.... creeps o'er my fail - ing*  
*for - za del ve - le - no ch'io non pen -*

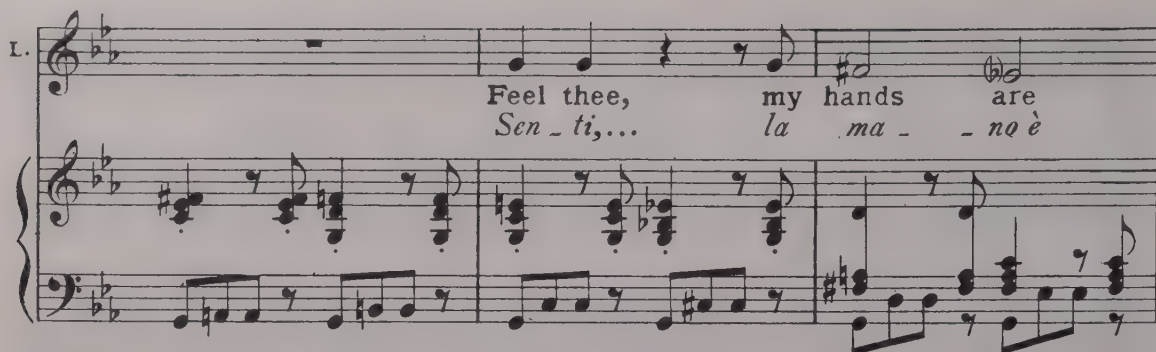
M. *O*  
*(h)*

L. *sen - ses!*  
*- sa - va!*

M. *fa - tal blow!*  
*ful - mi - ne!*

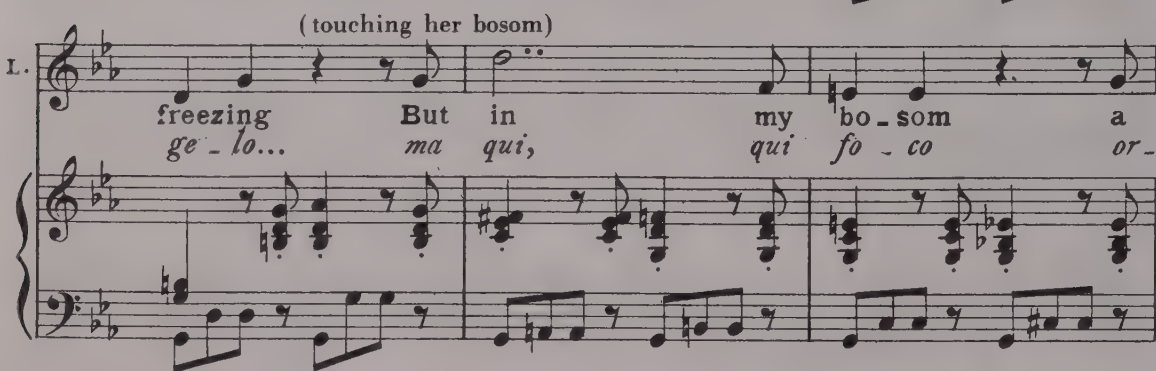
51

*ff* *pp*

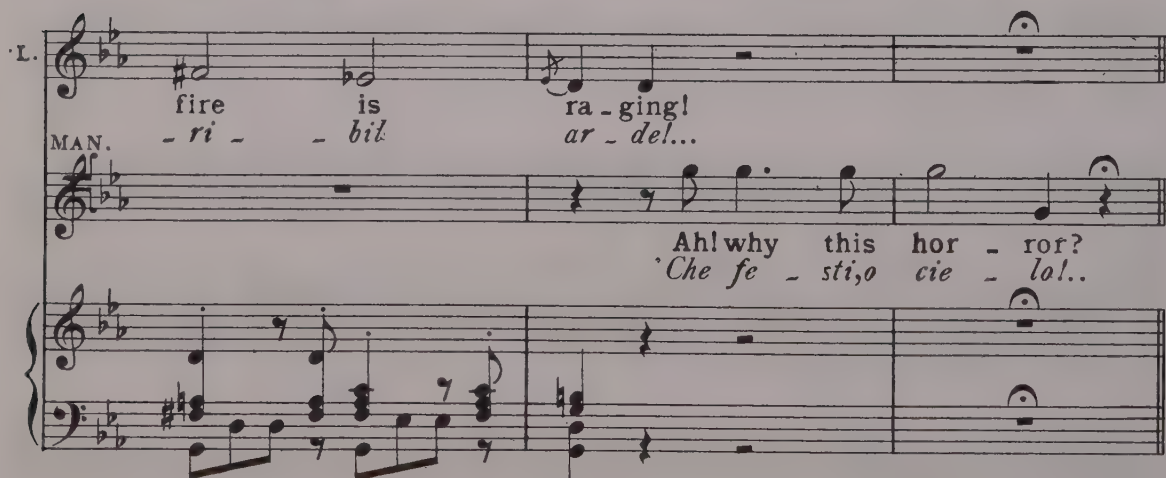
I. 

Feel thee, my hands are  
Sen - ti, ... la ma - no è

(touching her bosom)

I. 

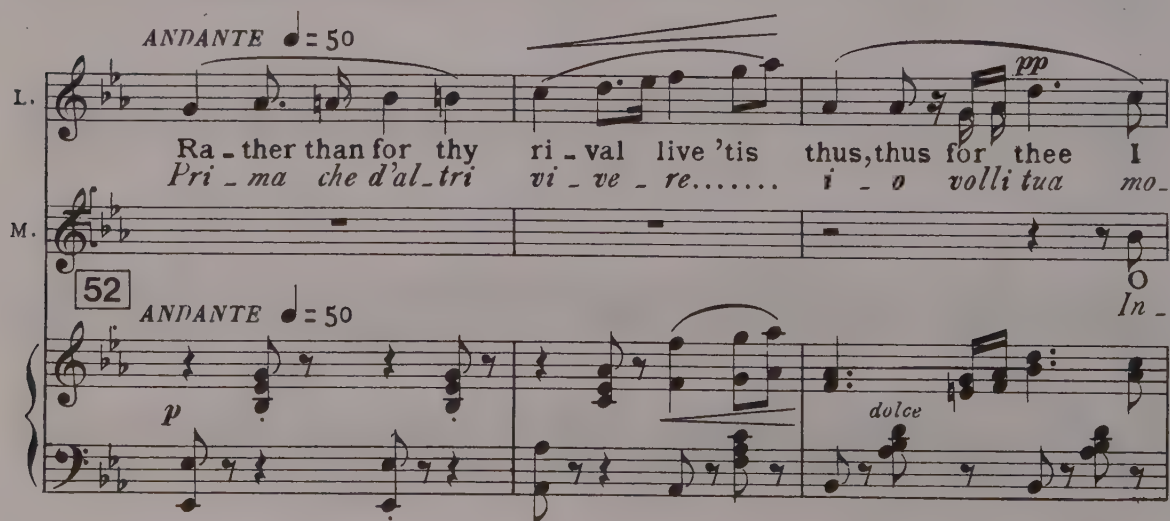
freezing But in my bo - som a  
ge - lo... ma qui, qui fo - co or -

I. 

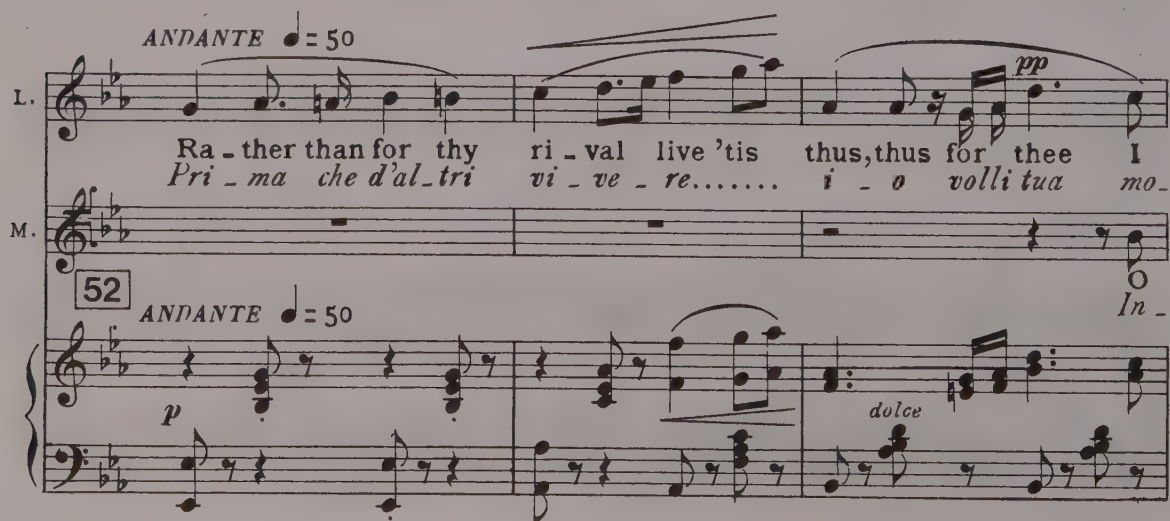
MAN. fire is ra - ging!  
- ri - bit ar - del...

Ah! why this hor - ror?  
'Che fe - sti, o cie - lol..

ANDANTE ♩ = 50

I. 

Ra - ther than for thy ri - val live 'tis thus, thus for thee I  
Pri - ma che d'al - tri vi - ve - re..... i - o volli tua mo -

M. 

52 ANDANTE ♩ = 50

*p* *dolce* In -

L. *die!*  
*- rirl..*

M. *mad-man! that'l*  
*- sa - nol.. ed io*

*should curse so good,... so true a heart as*  
*que - st'an - ge-lo..... o - sa - va ma - le -*

*PIÙ MOSSO*

L. *The strife is o - ver,*  
*Più non re-si - stol..*

*farewell for e - ver I am*  
*Ec-co l'i-stan - tel.. io*

M. *thine!*  
*- dirl..*

*Ah! mi - sery!*  
*Ahi mi - seral..*

*PIÙ MOSSO*

(clasping his right hand  
as a sign of farewell)

L. *dy - ing, Manri - col*  
*mo - ro... Manri - col*

*Pray for my par-don, angel of love for-*  
*Or la tua gra-zia, padre del cie-lo, im-*

M. (enters, stopping at the threshold)

COUNT

*Heav'n!*  
*Ciell*

*Ah!*  
*Ah!*



L. *-give me!*  
*-plo - ro.*  
(aside)

C. Ah! thus hath she de-ceived me that she for him might  
Ah! vol - le me de - lu - de - re e per co - stui mo -

*1<sup>o</sup> TEMPO*

L. *pp*  
MAN. Ra - ther than for thy ri - val live 'tis thus, love, that for thee I  
Pri - ma che d'al - tri vi - ve - re, i - o vol - li tua mo -

In -

die!  
- rir!

53 *1<sup>o</sup> TEMPO*

*p* *dolce*

L. die!  
- rir!

M. mad - man! that I should curse so good, ... so true a heart as  
- sa - nol ed io que - st'an - ge - lo..... o - sa - va ma - le -

C. Ah! thus hath she de - ceived me..... that she for him might  
Ah! vol - le me de - lu - de - re..... e per co - stui mo -

*con affanno*

I. *Rather than I would for thy ri\_val live 'tis thus for thee I*  
*Pri\_ma che d'al\_tri, d'al\_tri vi\_ve-re, io vol\_li tua mo -*

M. *thine!* *That I too should*  
*-dir! ed i - o que -*

C. *die!* *Ah!* *thus hath she de -*  
*-rir! ah! vol - le me de -*

I. *die! Ra\_ther than I would for thy ri\_val live for thee.....*  
*-rir! pri\_ma che d'al\_tri, d'al\_tri vi\_ve-re, io vol - - -*

M. *curse thee love, thou so good ah! so pure an*  
*-st'an\_ge - - lo o - - sa - ra, ed io que -*

C. *ceiv - ed me, that she for him might die, that she for*  
*-lu - de-re, e per co-stui mo\_rir, e per co -*

L. love, thus for thee I die! Rather than I would for thy  
 - li, vol - li tua mo - rir! pri - ma che d'al - tri, d'al - tri

M. an - gel heart, so pure a heart as thine! That  
 .st'an - ge - lo o - sa - va ma - le - dir! ed

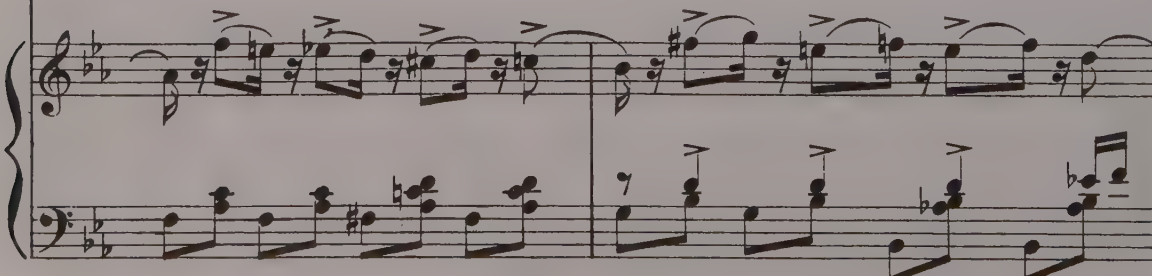
C. him might die! Ah!  
 - stui mo - - - - - rir! ah!



L. ri - val live'tis thus for thee I die! Ra - ther than I would for thy  
 vi - ve - re, io vol - li tua mo - rir! pri - ma che d'al - tri, d'al - tri

M. I too should curse thee love so.....  
 i - o que - st'an - ge - - lo o - - - - -

C. thus hath she de - ceiv - ed me that she for him might  
 vol - le me de - lu - de - re, e per co - stui mo -





L. *ri - val live 'tis thus..... love thus for thee I*  
*vi - ve - re, io vol - - li, vol - li tua mo -*

M. *good ah!..... so pure a heart as thine so good a heart as*  
*- sa - va,..... ed io que - st'an - ge - lo o - sa - va ma - le -*

C. *die, that she for him might*  
*- rir, e per co - stui mo -*

L. *die! Manri - col fare well, love for thee I*  
*- rir! Manri - col ad - di - io, mo -*

M. *thine! Leo - no - ra! would I for thee could*  
*- dir! Leo - no - ra! ah!..... ahi mi - se -*

C. *die! for him might*  
*- rir! ah!..... mo -*

*ppp col canto*

*pp*

ALLEGRO  $\text{♩} = 88$  (she dies)

L. *die!*  
*-ro...*

M. *die!*  
*-ra!*

C. *die!*  
*-rir!*

(indicating Manrico)

To death thou  
*Sia trat - - to al*

54

**ff** ALLEGRO  $\text{♩} = 88$

(dragged away by the soldiers)

M. to the soldiers) *Mo - ther! fare\_well for*  
*Ma - dre! oh ma - - dread*

C. *trai\_tor!*  
*cep-po!*

**ff**

*p*

AZU.

(awakening)

Man - ri - co! Myson where  
Man - ri - co!... O\_v'è mio

M. *ev - er!*  
*-di - o!*

**ff**

**ff** *pp*

A. *art thou?*  
*fi\_glio?*

COUNT

*Ah stay thee!*  
*Ah fer-mal..*

To death they bear him.  
*A mor-te cor-re.*

A. *hear me!*  
*M'o-dil-*

(drags Azucena to the window)

O Heav'n.  
*Cie-lo!*

C. *Look thee!*  
*Ve-di?*

'Tis  
*E*

A. *Then*  
*E -*

C. *o - - ver!*  
*spen - - to!*



A. *hast thou slain thy brother!*  
*-glie - ra tuo fra - tel - lo!*

C. *Thou art a -*  
*Sei ven - di -*

*Ha! . deed of woe!*  
*Ei!.. qua - - le or - ror!*

*sf*

A. *(she falls at the foot of the window)*  
*-veng - ed mo - ther!*  
*- ca - ta, o ma - dre!*

C. *(horrified)*  
*O deed of woe!*  
*E vi - - vo an - cor!*

*ff*



# RICORDI VOCAL SCORES

(OPERE, ORATORI, MUSICA SACRA)

## BELLINI

**I Capuleti e i Montecchi** (42043/05; 138472, ed. critica)  
**Norma** (41684/05; 41684/04 ril. in tela e oro)  
**Il pirata** (108189/05)  
**I Puritani** (41685/05; 41685/04 ril. in tela e oro)  
**La sonnambula** (41686/05; 41686/04 ril. in tela e oro)  
**La straniera** (108100/05)

## BETTINELLI

**Il pozzo e il pendolo** (131249/05)

## BIZET

**Carmen** (139479)

## BOITO

**Mefistofele** (44720/05; 46855/05 testo in ing., it.)  
**Nerone** (119599/05)

## CATALANI

**Loreley** (54916/05)  
**La Wally** (95257/05)

## CHAILLY

**Una domanda di matrimonio** (131941/05)  
**Era proibito** (130348/05)  
**L'idiota** (131275/03)  
**Il mantello** (130111/05)  
**Procedura penale** (129992/05)  
**Sogno (ma forse no)** (131997)

## CIMAROSA

**Le astuzie femminili** (124388/05)  
**L'Italiana in Londra** (132596/05)  
**Il marito disperato** (132327/05)  
**Il matrimonio segreto** (131862/05, it., ted.)

## DONIZETTI

**Anna Bolena** (45415/05; 45415/04, ril. in tela e oro)  
**Il campanello** (136119, ed. critica)  
**Le convenienze ed inconvenienze teatrali** (136795, ed. critica)  
**Dom Sébastien** (136546, ed. critica)  
**Don Pasquale** (42051/05; 42051/04, ril. in tela e oro; 131527/03, it., ted.; 132875/05 ing., it.)  
**L'elisir d'amore** (41688/05; 41688/04, ril. in tela e oro)  
**La favorite** (135547, ed. critica, fr., it.)  
**La figlia del reggimento** (46263/05)  
**Linda di Chamounix** (42056/05)  
**Lucia di Lammermoor** (41689/05; 41689/04, ril. in tela e oro; 130646/03, ted.)  
**Lucrezia Borgia** (41690/05)  
**Maria Stuarda** (134916, ed. critica)  
**Poliuto** (135661, ed. critica)  
**Rita** (129213/05, it., ted.; 129213/04, ril. in tela e oro)  
**Roberto Devereux** (42047/05)

## FALLA

**Atlántida** (132481/05; 132481/04, ril. in tela e oro)

## FERRERO

**Charlotte Corday** (134721, it., ted.)  
**La figlia del mago** (137776, ing., it.)  
**Salvatore Giuliano** (134873, it., ted.)

## GALUPPI

**Il filosofo di campagna** (128632/05)

## GHEDINI

**Le baccanti** (126812/05)  
**L'ipocrita felice** (128554/05)  
**La pulce d'oro** (124678/05)

## GLUCK

**Alceste** (49139/05)  
**Orfeo ed Euridice** (46289/05; 46289/04, ril. in tela e oro)

## GOUNOD

**Faust** (53127/05; 53127/04, ril. in tela e oro)

## HAENDEL

**Il Messia** (129624/05, ing., it.)

## JOMMELLI

**L'uccellatrice** (128657/05)

## MALIPIERO

**L'allegra brigata** (128042/05)  
**Il capitan Spavento** (129731/05)  
**Don Giovanni** (130725/05)  
**Don Tartufo Bacchettone** (131076/03)  
**Donna Urraca** (28948/03)  
**La favola del figlio cambiato** (122944/05, it., ted.)  
**Il figliuol prodigo** (128828/04, ril. in tela e oro)  
**L' Iscariota** (131872/05)  
**Il marescalco** (131736/05)  
**Le metamorfosi di Bonaventura** (131735/05)  
**Mondi celesti e infernali** (128096/05)  
**La passione. Oratorio** (123521/03)  
**Torneo notturno** (128172/05)  
**Uno dei dieci** (131868/05)  
**Venere prigioniera** (129737/03)

## MASCAGNI

**Iris** (102181/05; 102181/04, ril. in tela e oro)

## MENOTTI

**Amelia al ballo** (124179/05, ing. it.)

## MILHAUD

**La mère coupable** (130868/05, fr.)

## MORTARI

**Il contratto** (130703/05)  
**La figlia del diavolo** (128647/05)

## MOZART

**Bastiano e Bastiana** (128899/05, it., ted.)  
**Così fan tutte** (130130/05)  
**Don Giovanni** (129777/05; 129777/04 ril. in tela e oro)  
**La finta semplice** (128929/05, it., ted.)  
**Il flauto magico** (129606/05, it., ted.)  
**Idomeneo** (139368)  
**Le nozze di Figaro** (37804/05; 37804/04, ril. in tela e oro)  
**Requiem** (139478)

## PAISIELLO

**Il barbiere di Siviglia** (46102/05)  
**Nina o sia La pazza per amore** (132843/05, ed. riv.)

## PERGOLESI

**La serva padrona** (45390/05; 45390/04 ril. in tela e oro)  
**Stabat Mater** (123718)

## PIZZETTI

**Assassinio nella cattedrale** (129560/05)  
**Il calzare d'argento** (130234/03)  
**Clitennestra** (130754/05)  
**Dèbora e Jaéle** (118751/05; 118751/06 in pelle)  
**Lo straniero** (121457/05)

## PONCHIELLI

**La Gioconda** (44864/05; 47470/05 ing., it.)

## POULENC

**Dialoghi delle carmelitane** (137659, fr., ing.)



## PUCCINI

**La Bohème** (99000/05; 99000/04, ril. in tela e oro; 115494/05 ing., it.; 139445/05, it.-giapponese)  
**Edgar** (110490/05)  
**La fanciulla del West** (113300/05; 113483/05 ing., it.)  
**Gianni Schicchi** (132848/05; 132848/04 ril. in tela e oro)  
**Madama Butterfly** (110000/05; 110000/04, ril. in tela e oro; 129166/05 ing., it.)  
**Manon Lescaut** (97321/05, ing., it.; 97321/04 ril. in tela e oro)  
**Suor Angelica** (121612/05; 121612/04 ril. in tela e oro)  
**Tosca** (103050/05; 135431/05, ed. critica, ing., it.; 135431/04 ed. critica ril.)  
**Il tabarro** (129782/05; 129782/04 ril. in tela e oro)  
**Il trittico** (**Gianni Schicchi**, **Suor Angelica**, **Il tabarro**) (138884/05; 138884/04 ril. in tela e oro)  
**Turandot** (121329/05, ing., it.; 126838/05, it., ted.; 126838/04 it., ted., ril. in tela e oro)  
**Le Villi** (49457/05; 49457/04, ril. in tela e oro)

## RESPIGHI

**Belfagor** (119039/05)  
**La fiamma** (122746/05)  
**Lucrezia** (123648/05)  
**Maria Egiziaca** (122341/05)

## ROCCA

**In terra di leggenda** (123182/05)  
**Monte Ivnrò** (124544/05)  
**L'uragano** (128339/03)

## ROSSELLINI

**L'annonce faite à Marie** (131508/05, fr.)  
**L'avventuriero** (131265/03)  
**Le campane** (129935/05)  
**La guerra** (129179/05)  
**La leggenda del ritorno** (130881/05)  
**Il linguaggio dei fiori, ossia Donna Rosita nubile** (130459/05, fr., it.)  
**La reine morte** (132018/03, fr.)  
**Uno sguardo dal ponte** (130229/03)  
**Il vortice** (129551/05)

## ROSSINI

**L'assedio di Corinto** (87408/05)  
**Il barbiere di Siviglia** (131809, ing., it., ed. critica; 131809/01, ing., it., ed. critica, ril. in tela e oro; 131295/05, ed. critica, it., ted.)  
**Bianca e Falliero** (134029, ed. critica)  
**La cambiale di matrimonio** (113280/05)  
**La Cenerentola** (45707/05; 45707/04, ril. in tela e oro; 131821, ed. critica)  
**Le comte Ory** (42050/05; 132876/05, ing.)  
**La donna del lago** (133191, ed. critica)  
**Ermione** (134548, ed. critica)  
**La gazza ladra** (132722, ing., it., ed. critica)  
**Guglielmo Tell** (40041/05; 40041/04, ril. in tela e oro)  
**L'Italiana in Algeri** (132118, ing., it., ed. critica; 135226/03, ed. critica, it., ted.)  
**L'occasione fa il ladro** (134552, ing., it., ed. critica)  
**La scala di seta** (134555, ed. critica)  
**Il signor Bruschino** (133893, ing., it., ed. critica)  
**Stabat Mater** (49182)  
**Tancredi** (132572, ed. critica)  
**Il Turco in Italia** (132838, ing., it., ed. critica)  
**Il viaggio a Reims** (CP 133821, ed. critica)

## ROTA

**Il cappello di paglia di Firenze** (129054/05)  
**La notte di un nevrastenico** (130119/05)

## SPONTINI

**La vestale** (44686/05; 44686/04, ril. in tela e oro)

## TESTI

**L'albergo dei poveri** (130922/03)  
**La Celestina** (130318/05)  
**Il furore di Oreste** (129365/05)

## TOSATTI

**Il giudizio universale** (128868/05)  
**Partita a pugni** (128694/03, ing., it.)  
**Il sistema della dolcezza** (128689/05)

## VERDI

**Aida** (42602/05; 42602/04 ril. in tela e oro; 44628/05 ing., it.; 129832/05 it., ted.)  
**Alzira** (53706/05; 136944, ed. critica)  
**Aroldo** (42306/05)  
**Attila** (53700/05; 53700/04 ril. in tela e oro)  
**Un ballo in maschera** (48180/05; 48180/04, ril. in tela e oro)  
**La battaglia di Legnano** (53710/05)  
**Il corsaro** (53714/05; 136997, ed. critica)  
**Don Carlo** (48552/05, in 4 atti; 48552/04, in 4 atti, ril. in tela e oro; 51104/05, in 5 atti; 51104/04, in 5 atti, ril. in tela e oro; 131240/05 ted., it.)  
**Don Carlos** (132213/05, ed. critica, ed. integrale 4 e 5 atti)  
**I due Foscari** (42307/05)  
**Ernani** (133716, ing., it., ed. critica)  
**Falstaff** (96000/05; 96342/05, ing., it.; 96342/04 ril. in tela e oro)  
**La forza del destino** (41381/05; 41381/04 ril. in tela e oro)  
**Un giorno di regno ossia Il finto Stanislao** (53708/05)  
**Giovanna d'Arco** (53712/05)  
**I Lombardi alla prima Crociata** (42309/05)  
**Luisa Miller** (42310/05; 42310/04, ril. in tela e oro; 134605, ed. critica)  
**Macbeth** (42311/05; 42311/04, ril. in tela e oro; 120841/03, ted.; 136541/05, it.-ted.)  
**I masnadieri** (53702/05)  
**Messa da requiem** (134164, ed. critica)  
**Nabucodonosor** (134570, ing., it., ed. critica; 138771, ted., ed. critica)  
**Oberto conte di S.Bonifacio** (137473/05)  
**Otello** (52105/05, ing., it.; 52105/04 ril. in tela e oro)  
**Rigoletto** (42313/05; 133539, ing., it., ed. critica; 135773, ted., ed. critica)  
**Simon Boccanegra** (47372/05; 47372/04, ril. in tela e oro)  
**Stiffelio** (136093, ed. critica)  
**La traviata** (42314/05; 42314/04, ril. in tela e oro; 133060/05 ing., it.; 137341, it., ing., ed. critica; 139332/05, it. giapponese)  
**Il trovatore** (42315/05; 42315/04 ril. in tela e oro; 109460/05 ing., it.; 136183, it., ing., ed. critica)  
**I vespri siciliani** (50278/05; 50278/04, ril. in tela e oro)

## VERETTI

**Burlesca** (128904/03; 128904/04, ril.)  
**Una favola di Andersen** (123212/03)  
**I sette peccati** (129072/03)

## VIOZZI

**Allamistakeo** (129361/05)  
**Un intervento notturno** (129486/03)

## VLAD

**Il gabbiano** (131484/03, ing., it., ted.)

## WOLF-FERRARI

**Il campiello** (123300/05)

## ZAFRED

**Amleto** (129693/05, it., ted.)  
**Wallenstein** (130429/05)

## ZANDONAI

**I cavalieri di Ekebù** (119775/05)  
**Conchita** (113740/03)  
**Francesca da Rimini** (115450/05)











In una lettera del 2 gennaio 1851, Verdi suggerì per la prima volta il dramma *El trovador* di Antonio García Gutiérrez, come possibile soggetto per la sua nuova opera: "A me sembra bellissimo, immaginoso e con situazioni potenti." Una volta deciso il soggetto, il compositore iniziò la ricerca del teatro in cui allestire l'opera e, dopo varie trattative, decise di rappresentare *Il trovatore* a Roma. La prima rappresentazione ebbe luogo al Teatro Apollo il 19 gennaio 1853: fu un enorme successo e l'entusiasmo per la nuova opera crebbe di replica in replica; alla fine della terza recita, l'ultima alla quale Verdi era tenuto per contratto ad assistere, il pubblico gli rese omaggio con due corone d'alloro. Il resoconto di Verdi nelle lettere all'amica Clarina Maffei è eloquente: "Dicono che quest'opera sia troppo triste e che vi siano troppe morti. Ma infine nella vita tutto è morte! Cosa esiste?..." Nonostante il pessimismo di Verdi, *Il trovatore* circolò rapidamente in altri teatri. In effetti nessun'altra sua opera tranne *Ernani* godette di un successo così vasto e immediato.

In a letter of 2 January 1851, Verdi suggested for the first time Antonio García Gutiérrez' play *El trovador* as a possible subject for his new opera: "It seems to me very beautiful, imaginative, and full of strong situations." Once he had settled on the subject, the composer immediately began looking for a theater in which to produce the opera and after protracted negotiations he decided to stage *Il trovatore* in Rome. The premiere occurred on 19 January 1853 at the Teatro Apollo and was an enormous success. The appreciation of the new work increased from performance to performance. The third performance was the last the composer was contractually obliged to attend: at the end of that evening the audience presented Verdi with two laurel wreaths. Verdi's account of the performances, contained in a letter to his friend Clarina Maffei, was eloquent: "They say that this opera is too sad and that there are too many deaths. But ultimately in life everything is death! What exists?..." Notwithstanding Verdi's pessimism, *Il trovatore* circulated rapidly. In fact, no other opera of Verdi except *Ernani* enjoyed such instant and widespread success.

In copertina: Manrico, figurino di Alfredo Edel per *Il trovatore* (Milano, Teatro alla Scala, 3 gennaio 1883).  
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On the cover: Manrico, costume design by Alfredo Edel for *Il trovatore* (Milan, Teatro alla Scala, 3rd January 1883).  
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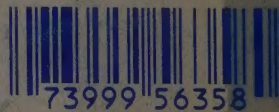
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